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David Lickley on Making *Born to be Wild 3D*

The giant-screen documentary, *Born to be Wild 3D*, illustrates the remarkable bond between humans and animals, and the love and dedication they have for each other. The IMAX 3D format allowed director **David Lickley** to transport moviegoers into the rainforests of Borneo with world-renowned primatologist **Birutė Mary Galdikas** and her orangutans, and across the Kenyan savannah with celebrated elephant authority **Daphne M. Sheldrick** and her elephants, as they and their teams rescue, rehabilitate, and return these incredible animals back to the wild.

In this recent phone interview with Collider.com, Lickley talked about why he's an animal person, his 30 years of working on wildlife-related film projects, using 3D to immerse the audience in the experience, why it's so important for people to be more aware of the natural world, and why he wants to focus on China and the giant panda for his next giant-screen project.

Question: How did you get involved with *Born to be Wild 3D*?

David Lickley: This project originated with the producer and writer, **Drew Fellman**, who had been to the orangutan orphanage in Borneo years ago and thought at the time that it would be a really good IMAX project. He brought it to **Imax Corporation** and **Warner Bros.**, and once they got going, they came to me and asked if I'd direct it. This is my fourth IMAX wildlife film [after *Jane Goodall's Wild Chimpanzees* (2002), *Bears* (2004), and *Mysteries of the Great Lakes* (2008)]. It's a perfect film for what I like to do, in terms of getting these stories across.

Q: Have you always been interested in animals and their behavior, and how they interact with humans?

Lickley: Yes. I have a master's degree in biology. I studied animal behavior in grad school. I've been working on wildlife-related film projects for 20 years. I'd done three previous IMAX film projects that relate to animals. I've worked with **Jane Goodall** and chimpanzees, I've worked with bears, I've worked with the return of the lake sturgeon to the Great Lakes. I'm an animal lover at heart. Those are the sorts of stories I like to tell, especially when they involve extraordinary people who are at the front lines of saving these kinds of species.

Q: What was it about these orphaned animals that you thought would make for an interesting story to show people?

Lickley: When you're in these orphanages, you are surrounded by these animals and you quickly become attached to them. You see the way the caregivers work with them, and it's heart-warming on many levels.

(see **LICKLEY** on page 6)

CinemaCon 2011

by Nick Dager

The first annual **CinemaCon**, North America's largest trade event for movie theater owners, was held in Las Vegas in March. Organized by the **National Association of Theater Owners**, it is the successor to **ShoWest**. CinemaCon does not limit itself just to exhibitors, including appearances by the studio executives and filmmakers who make the movies that fill the big screen. Case in point: one luncheon featured **James Cameron, George Lucas, and Jeffrey Katzenberg**. The three incredibly successful filmmakers had a wide-ranging conversation about digital production and the past, present, and future of exhibition.

“All art is technology,” said Lucas, to start things off. He used the example of charcoal on paper giving rise over time to oil painting on stretched canvas to make the point that what is happening today shares a legacy with the creative process in all ages. “All artists have pushed against the technology ceiling,” he said.

Before the advent of digital technology, said Lucas, movies were faced with serious issues including the “quality of presentation.” Cameron agreed. “I know exactly how long movie prints last because *Titanic*’s prints were literally falling apart in sixteen weeks,” he said. “And they looked pretty bad that last half,” before they were replaced with new prints.

Digital is the equivalent of sound, said Lucas and stereoscopic 3D is the equivalent of sight.
(see **CINEMACON** on page 9)

Premiering This Month

Born to be Wild

Fast Five

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Euromax Meets in London, April 3–5

by Anine van den Hurk

Euromax, the European association of giant-screen theaters and filmmakers, held a conference at the BFI IMAX Theater in London, U.K., on April 3–5. The meeting included eight new features, a rough cut screening, and presentations of 15 films in development. With over 80 attendees, it was the largest Euromax event in years. As usual, the atmosphere was informal, allowing people to get to know each other and do business in a relaxed setting.

The event started off on Sunday, April 3, with an opening reception, followed by the European premiere of *Tornado Alley*, distributed by Giant Screen Films. Also screened that day was Imax Corporation's *Born to be Wild*, followed by a dinner in a nearby restaurant.

On Monday, filmmaker Pascal Vuong presented a case study by his team from N3D Land Productions on the making of *Sea Rex: Journey to a Prehistoric World*. In addition to conferees,

some 35 international film students, the giant-screen film makers of the future, were invited to attend the presentation, in which Vuong explained the different stages of the production of the film. The talk was followed by an engaging question-and-answer session.

During the Members Meeting, Euromax administrator **Anine van den Hurk** presented the new Euromax Web site, at euromax.org. The new site will be updated regularly with industry news and topics of interest.

The day ended with drinks at a pub near the BFI.

The last conference day included three finished films, including the industry premiere of *Flying Monsters* from National Geographic.

Sponsors of the conference included: Giant Screen Films, Imax Corporation, nWave Pictures, 3D Entertainment, MacGillivray Freeman Films, K2 Communications, and National Geographic Entertainment.

The dates and location of the next Euromax conference have

not yet been set. Visit www.euromax.org for the latest information about upcoming events.

Films screened in London

Born to be Wild 3D Imax Corporation
Flying Monsters 3D National Geographic
Legends of Flight 3D .. K2 Communications
Quantum Quest 3D Jupiter 9
Sea Rex 3D 3D Entertainment
To the Arctic (rough cut) MFF
Tornado Alley Giant Screen Films
Ultimate Wave Tahiti... K2 Communications
Waking the T-REX Giant Screen Films

Clips and trailers

Air Racers 3D 3D Entertainment
Cities Camera Lucida
Flight of the Butterflies 3D SK Films
Flying Monsters 3D National Geographic
Great Memories Alive Camera Lucida
Great White Sharks 3D .. Yes/No Productions
Humpback Whales MacGillivray Freeman
The Last Reef 3D Giant Screen Films
Leonardo da Vinci Camera Lucida
The Little Prince 3D nWave Pictures
One World Ocean MacGillivray Freeman
Rescue 3D K2 Communications
Return to Everest MacGillivray Freeman
Space Junk 3D Melrae Pictures
Time 3D Entertainment



The BFI IMAX Theater in London.

Peter Crane on Saving GS Theaters

While preparing last month's tribute to the late Peter Crane, we discovered this previously unpublished article that Crane wrote in early 2001. Its emphasis on the promise of 8/70 demonstrates how much the industry has changed in ten years. But it is also possible to read Crane's thoughtful advice as applicable to today's transition from film to digital.

by Peter Crane

The problem of giant-screen theaters failing to generate significant revenue and profits can be better understood by going back to the roots of the LF industry. The IMAX 15/70 format was designed for exhibition in world's fairs, major expositions and large theme parks (e.g. **Osaka '70**, **Ontario Place**, **Circus World**). Its use in institutions came only after the **Reuben Fleet Science Center** persuaded the founders of **Imax Corporation** to install a fish-eye lens on their projector and install it in Fleet's new planetarium, which had been forecast to operate with a negative cash flow. The idea worked, and the institutional market for IMAX theaters began to grow, with each new theater operating profitably. The reasons for this were basic:

- The medium was new and audiences were overwhelmed by its magnitude and picture quality. Thus, a single film could run for up to six months as "the only game in town."
- Films were relatively inexpensive to produce — at least compared to today's productions — and in most cases the theaters shared in the costs. The elaborate and confusing system of distribution as we know it today had yet to be created.
- Many of the institutional theaters being built or retrofitted for IMAX film presentations were funded by grants, contributions, bond issues, etc., thus reducing or eliminating the need to use admission receipts for debt service.
- Imax, which from its inception required theaters to lease rather than purchase its equipment, was flexible in negotiating royalty terms, and in

certain cases, made secret deals to sell projectors. In addition, they provided support to developing theaters in numerous other ways.

And so the network of institutional theaters began to grow. However, the growth of theme park theaters grew only slightly, retarded by leasing costs, but also because most of the films being produced were inappropriate for the "roller coaster" mentality of their customers.



Peter Crane (right) and Francis Thompson shortly after winning an Oscar for *To Be Alive* in 1966.

The growth of institutional theaters was relatively slow. This was due primarily to economic constraints, many of which were created by Imax. These included:

- Developing theaters could use only 15/70 projection equipment leased from Imax.
- Imax was the sole provider of 15/70 equipment, and had patent protection until about 1988.
- Imax took every step possible to destroy efforts to market 8/70 or other LF systems, including strong measures to prevent cross-printing of 15/70 films to the 8/70 format.
- Imax refused to consider marketing an 8/70 system under their label, or providing any way that its technology could be made available to institutions in markets too small to afford the standard leasing terms.

With the expiration of the IMAX pa-

tents it appeared that other companies would clone their technology. Here again, Imax used legal and other means to destroy the newcomers.

In 1986 or thereabouts, **Iwerks Entertainment** was formed to invade the giant-screen market with a high quality 8/70 system. They planned to market an affordable system to the more than 200 museums in smaller markets, and bring LF films to millions of people living 50 miles or more from an IMAX theater. Again, Imax vigorously fought this plan.

Unfortunately, Iwerks opted to focus their marketing on motion simulators and an ill-conceived \$20 million concept for entertainment centers in gambling casinos. In spite of this, some inroads were made into the institutional market. Imax then raided Iwerks' marketing staff and Iwerks went into a financial spiral from which it may never recover. [Iwerks merged with SimEx to become SimEx/Iwerks in 2002.]

Why is all of the above relevant to the issue of institutional giant screen theater profitability? The answer is simple.

To operate profitably, a theater must have films that meet the needs of its audience, but it must also be free from exorbitant charges for equipment leasing, servicing, film rental, print costs, etc.

For a giant-screen film to be profitable, it must have a market of many theaters for its rental.

The number of commercial giant-screen theaters may soon outnumber those in institutions and destination areas. Why? Because many institutions have until now been unable to afford IMAX equipment,

(see **CRANE** on page 8)

Correction

In our Shorts item about the cruise ship, *Allure of the Seas*, we mistakenly said it was the first ship to have a digital 3D theater. It is the first ship to be launched with digital 3D projection designed into its theater from the start, but at least two Disney cruise ships had the capability added to their on-board theaters after being in operation for some time.

THE BIZ

DEALS

Peoria selects Global Immersion

Illinois' **Peoria Riverfront Museum** has selected **Global Immersion** to equip its giant-screen digital theater, following a controversy involving earlier claims that it would have an IMAX theater. The 200-seat theater, which is set to open with the new museum in October 2012, will use two 4K projectors to project 3D on a 52x70-foot (16x21-meter) screen. The theater will be DCI-compliant, and meet the **Digital Immersive Giant-Screen Specifications** as well as the **Giant Screen Cinema Association's** standards for a certified giant-screen theater.

The museum is a collaboration of eight local non-profit organizations, including the **Lakeview Museum of Arts and Sciences** and the **Peoria Historical Society**, and has received more than \$13 million in donations from Peoria-based heavy equipment manufacturer, **Caterpillar, Inc.**

However, it is also supported by local taxes. Before voters approved the April 2009 referendum that will provide the museum with \$36 million of its \$92 million capital budget, officials had said it would include an IMAX theater. When those officials returned from the fall 2010 conference of the GSCA in Chattanooga and reported that they were considering other digital projection systems, many in the community, including at least one member of the Peoria County Board, charged them with using "bait and switch tactics."

The museum has countered with a press release and FAQ that explain (without specifically mentioning Imax) how Global Immersion was selected, the advantages of a non-proprietary system, and the kind of films that will be shown in the theater: "educational/documentary films during the day and a variety of different movies at night." Officials told local media that the Global Immersion system will cost 30% less than other systems considered. A non-disclosure agreement precludes the museum from revealing details of Imax's bid. (LF Examiner has heard from other sources that Imax charges museum clients an initial fee of about \$750,000, plus a royalty fee and mandatory service contract for leased digital systems.)

According to Global Immersion's **Alan Caskey**, the company hasn't locked in the actual projectors and other components that will be installed, telling LF Examiner that that decision will be made in about 12 months, and that he expects some major developments in digital projection technology in the interim.

According to the *Peoria JournalStar*, the museum's decision-making process was applauded by **Kim Findlay**, director of the **Putnam Museum** in Davenport, IA, less than 100 miles away. "With digital becoming more and more prevalent, there are now more options for providers for the giant screen." Davenport's IMAX contract expires in 2012, and it may decide to re-new or replace its SR film system later this

year.

The Peoria museum's theater will be the first flat-screen, giant-screen system Global Immersion has installed. The UK-based company specializes in digital fulldome, 3D and 4D immersive theaters, and has about 60 dome installations worldwide.

Photo of IMAX inflatable

Freelance journalist and blogger **Joe Kleiman** has discovered this photo of a prototype IMAX inflatable theater, which has been undergoing tests in Milton, ON, Canada, about 13 miles from **Imax Corporation** headquarters in Mississauga. The picture was taken in early September 2010 by Milton resident **Colin Carmichael**. (In an interesting coincidence, Carmichael lives in a house once owned by the late Imax co-founder **Robert Kerr**.)

Imax CEO **Richard Gelfond** announced in March 2010 that the company was developing a portable theater that could be set up in one day and show films to audiences of up to 450 using an IMAX digital projection system. He predicted the temporary theaters would be used for film premieres or other special events, or in remote areas like rural China.

Originally expected to roll out in fall 2010, the "event theater" has been delayed by undisclosed issues. In a conference call on April 28, Gelfond said that the prototype had been subjected to wind, hail, and snow over the winter and that design changes may be needed. He suggested that the rollout could be delayed by a year or more.

Imax reports \$1M loss in Q1

On April 28, **Imax Corporation** posted its results for the quarter ending March 30, 2011. The company lost \$1 million (\$0.02 per share) on revenues of \$45.2 million, compared to a profit of \$26.6 million (\$0.40 per share) on revenues of \$72.8 million in the first quarter of 2010. Excluding a \$3.9 million charge for share-based compensation to its top executives and one-time \$2.1 million charge "related



The prototype IMAX portable theater has been undergoing tests near Toronto since last fall.

Photo by Colin Carmichael

THE BIZ

DEALS

to an arbitration proceeding arising from a discontinued subsidiary," the adjusted net income for the quarter was \$2.5 million, or \$0.04 per share.

CEO **Richard Gelfond** blamed the quarter's "disappointing" performance on the lackluster slate of releases since the new year, made worse by comparison to *Avatar* last year. But he pointed out that with signings for 101 theaters, the company had exceeded its full-year signings goal in just three months. Installation guidance for the year was therefore increased to 115–125 new theaters, up 40% from the 80–90 installs previously expected.

The company installed 43 theater systems in the quarter, of which 22 were digital conversions. Ten of the installs were joint ventures, the remainder were sales or sales-type leases. As of the end of the quarter, the company's backlog consists of 283 theater systems, 125 of which are JVs, 158 are sales/sales-type leases, five of which are digital conversions.

Imax deals in Russia, India, Texas

Imax Corporation has signed multi-theater sales deals with exhibitors in Russia, India, and Texas. In Russia, **Cinema Park** will install eight IMAX digital systems in its multiplexes in Kaliningrad, Ulyanovsk, Omsk, Krasnoyarsk, Tula, Penza, Stavropol, and Irkutsk in 2012 and 2013. These theaters are in addition to the 10-screen deal the companies announced in July 2010 (see *The Biz*, Summer 2010), and bring the number of IMAX theaters set to open in Russia by 2014 to 46, according to an Imax press release.

In India, Imax will install systems in four multiplexes owned by **PVR Cinemas**, the first two to be placed in Mumbai and Bangalore within the next 12 months. PVR operates 142 screens in 18 cities in India.

In Texas, **Premiere Cinema Corporation** will install IMAX screens in its multiplexes in Houston, Lubbock, and El Paso by the end of 2011, with an option for a fourth. Based in Houston, the privately

held chain operates nearly 200 screens at 19 locations in Texas.

Smithsonian suing Samson

The **Smithsonian Institution** has filed a lawsuit against **Carl Samson's Comet Distribution, Inc.**, alleging unjust enrichment from an accidental overpayment for a lease of *Dinosaurs: Giants of Patagonia*.

According to the suit, filed in the U.S. District Court for the District of Columbia, the Smithsonian signed a 50-year, flat-fee contract for the giant-screen film in February 2008 that provided for two payments of \$300,000, one in March 2008 and the second in October 2008. After the first payment was made, the Smithsonian mistakenly duplicated the second payment, issuing a wire transfer and a check, both in the amount of \$300,000, in October 2008.

Comet acknowledged the overpayment and returned \$75,000, but has since refused to repay the remaining \$225,000. The Smithsonian is asking for repayment plus interest and costs.

Samson told *LF* by e-mail that the Smithsonian will be "paid back in full before [the] end of May."

Canadian digital partnership

Two Canadian theater chains, **Cineplex Entertainment** and **Empire Theatres**, have formed the **Canadian Digital Cinema Partnership** to "plan and implement the deployment of digital projection equipment" in their theaters, according to a press release. Blackstone Advisory Partners will develop a financing plan and U.S.-based **Digital Cinema Implementation Partners** has agreed in principle to "provide administrative services and system support" to the new partnership. (DCIP is a similar joint venture owned by the three top U.S. exhibitors: **Regal**, **AMC**, and **Cinemark**.)

Cineplex and Empire both operate IMAX theaters: Empire has a single SR screen in Halifax, and Cineplex has nine IMAX film theaters throughout Canada.

PERSONNEL

The IMAX theaters are not affected by the digital deal.

Nat Geo Dist moves to NYC

National Geographic Cinema Ventures Distribution has moved from Connecticut to New York City, effective April 18. The new information is: 161 6th Avenue, 15th Floor, New York, NY 10013, tel: 212-224-8468, fax: 212-741-0374.

Hyder marries Smith Rosen

On April 17, **James Hyder**, editor and publisher of *LF Examiner*, married **Leslie Smith Rosen** in a surprise wedding ceremony before a small group of friends and family who thought they were attending an engagement party. The couple explained that they had finally settled on a date, and handed out invitations that said the wedding is "NOW!"



Smith Rosen and Hyder

Hyder's sister, a Unitarian Universalist minister, and a rabbi who is a friend of the bride's, co-officiated in a ceremony that included aspects of a traditional Jewish wedding as well as more secular elements the couple designed themselves.

The couple first met in the early 1980s at St. John's College in Annapolis, MD, and reconnected about 18 months ago. Hyder proposed in July 2010 while they were traveling in Europe. This is the second marriage for the bride and the first for the groom.

Smith Rosen is a teacher and dean of general studies at the Shoshana S. Cardin School, a Jewish high school in Baltimore that she helped found eight years ago. Hyder has been editor and publisher of *LF Examiner* since founding it in 1997.

Lickley on Making *Born to be Wild 3D*

(from **LICKLEY** on page 1)

But beyond that, the two characters — Daphne Sheldrick and Biruté Galdikas — pioneered the techniques of raising these orphans, and have spent 40-plus years out there in the wild, trying to make it work. Being allowed to tell their stories was a privilege, and the profile this film will generate is all important when you're trying to keep organizations like theirs going.

Daphne was the first person to figure out how to feed and raise young orphan elephants and she has returned over a hundred of them back to the wild. Biruté was one of three “ape angels” who were sent out by Louis Leakey, back in the 1960s and 1970s, to study apes. He felt that there was a lot to learn from ape studies that could be applied to his anthropological work, so he sent Jane Goodall to study chimps, Dian Fossey to study gorillas, and Biruté Galdikas to study orangutans. Those other two stories have been fairly well told. Jane has a huge profile.

But Biruté's work is less well known, perhaps in part because it's harder to film orangutans than chimps and gorillas. She toiled for years in the jungles of Indonesia trying to study orangutans who are largely solitary and spend most of their time in treetops. Soon after she arrived, she was handed her first orphaned orangutan and her work became a combination of research and conservation. The most important factor affecting the survival of orangutans is habitat. She is trying to save the remaining forests because without the habitat, there will eventually be no wild orangutans.

Q: What are the biggest challenges of shooting in these remote places, and approaching it so that you don't become too intrusive with the cameras?

Lickley: With the IMAX 3D cameras, it's pretty hard to completely blend into the surroundings. The film camera weighs 300 pounds and sounds like a loud sewing machine. Our DP, **David Douglas**, and his camera crew worked with Imax to put

together a new digital 3D camera system that is much lighter and virtually silent. But even with that, you're not exactly stealth shooting, so it helps to choose animals that aren't going to be too intimidated by the cameras. These animals were perfect because they were either orphans or ex-orphans, and they were used to people. They didn't run away as a rule, and they were fairly patient with us. Once we set up, they generally relaxed and largely ignored us. In fact, that's one of the things that audiences remark on is that the film feels intimate because we are so close to the animals, but they don't seem self-



An orphaned elephant in Kenya.

conscious or aware they are being filmed.

Q: Since animals are notoriously unpredictable and you obviously can't control what you get from them, do you have to approach a film like this knowing that you'll never know exactly what you'll get?

Lickley: Right from the beginning we wanted to tell a story about how these animals came to be in these nurseries, what their lives are like once they get there, and how they are returned back to the wild. You have a natural story arc to work with, but after that, what happens is somewhat random. The nurseries themselves are largely controllable. When the animals are really young, the caregivers take them to predictable places and their day-to-day behavior follows a routine, so you can pretty much cover what you need

there. But as soon as you move to the next stage, things get less predictable. In the case of orangutans, they are basically out in the wild doing their own thing. With elephants, you're in the middle of a national park with a group of young, newly arrived orphans, as well as ex-orphans who have gone wild. In the end, you need a lot of luck and patience, combined with the right equipment and crew.

Q: Being out in the wild like that, do you ever have moments where you feel like you're in danger?

Lickley: You always have people around you who understand the situation and you

take their advice when it comes to staying safe. But things can still go wrong. During the elephant scout, we were walking with the older orphans and their keepers through the savannah. We were in a national park, away from all the vehicles, and it's wild Africa, so there were all kinds of other animals out there, too.

All of a sudden, we came across a group of cape buffalo, which are one of the most dangerous animals to encounter — they're unpredictable and they have these long curved horns. So the elephant keepers said to us, “Get

behind the elephants: they'll protect us.” So we all got behind the elephants, and then the elephants looked up, saw the cape buffalo and they freaked, and stampeded to get to the other side of us, because they thought *we* were the protection. David Douglas was knocked over and his glasses were smashed, but no one was hurt, thankfully. It's just one of those chaotic things that happen when you're working with animals. It made us realize, “Okay, there is a lot of unpredictability that we're going to face when we actually bring these cameras out here.”

Q: How does presenting this in IMAX 3D add to the visual presentation?

Lickley: You feel like you're there with the animals, and with Daphne and Biruté. There's really no better format in the

world to tell a story like this and have an impact.

Q: How did narrator **Morgan Freeman** get involved, and what does his narration add?

Lickley: Morgan has a strong environmental ethic. It was a project that he could identify with, and he's the perfect narrator for this film, as far as I'm concerned. He's warm, but he's emotional when you need him to be. He's like the grandfather or father figure who is telling a story, which is appropriate since our two characters are like the grandmothers you want to have looking after you and all the animals in the world.

Q: Were you surprised at how fragile an animal the size of an elephant is?

Lickley: Yeah! That's startling. Orangutans are pretty resilient. You get them in the orphanage, you start feeding them, you've got humans around who give them a lot of love and attention, and they seem to thrive in the orphanage setting.

The elephants are a really different situation. They have a deep emotional connection with the herd and with their mothers, and when that's broken, they're traumatized. We look like the people who just killed their parents, so in their minds it's probably like, "What's happening here?" Daphne loses a lot of the elephants that come in. They just don't make it through those first few months. They come in too weak, too dehydrated, too sick, or too emotionally disturbed, and they don't make it. It breaks Daphne's heart every time she loses an elephant, because they're her children.

We had to be really careful when we were filming these orphans, that we didn't disturb them too much. Even after a year or two in the nursery, they're still somewhat fragile. What we had going for us is they have deep emotional bonds with the keepers and trust them, and by extension, we became a part of the bigger family. When they go back to the wild, the ex-orphans that have been released before them become their new parents. They take them in.

It doesn't happen often that an animal in the wild will take in an orphan. Most animals don't accept orphans because they can't manage them, they can't feed them,

and they're in competition with their own children. Elephants are different. They have a very strong matriarchal social structure. They take the orphans under their wing and become their new mothers. It's really moving to see that happen.

Q: Have you found that working with these different types of animals has really had an effect on you, and changed how you see things?

Lickley: Yeah. Every one of these animal projects you work on, you get to immerse yourself in their experiences and you come away as a champion of the animals. I understood more about the orangutans when I started the project, because of my work with Jane Goodall and chimpanzees. I had a sense of what to expect with orangutans.

My biggest surprise was the elephants. I looked at them and thought, "Okay, these are big, lumbering animals. They don't

(see **LICKLEY** on page 8)



Lickley on location in Borneo with an orange friend.

On Shooting With the IMAX Film and Digital Cameras

Lickley provided LF Examiner with additional information about the production process.

LFX: This is your first giant-screen 3D film. How did you prepare to shoot 3D, and how was the learning curve for you? What surprised you about working in 3D?

Lickley: This is my first giant-screen 3D film, but I've directed two other 3D projects using a variety of cameras. The biggest difference here is the screen size and the more immersive experience of giant screen. I think that using the IMAX 3D film camera mixed with the newly developed IMAX 3D digital camera, which is a prototype, produced a fantastic look. DP **David Douglas** and stereographer/operator **Dylan Read** considered 3D in the design of every single shot, and it shows on screen. We also had the advantage of being able to shoot at fairly close range to the animals most of the time, which is when the stereo effect really works best.

LFX: What did the digital camera allow you to do that you couldn't do with film?

Lickley: The big advantage of the lighter IMAX 3D digital camera is the ability to get it up into the canopy where the orangutans live. These are arboreal creatures and we wanted to show their world from their point of view, which is up high. In some cases, we were able to get up 50-plus feet on crane arms, something that's never been done with previous orangutan films.

Another advantage, in terms of wildlife behavior, was having a 30 minute mag, rather than the three minutes for traditional IMAX film camera loads. There were some amazing scenes we shot, like the orangutan pulling the tree over in the forest, that would have been nearly impossible to capture on film because of the random nature of the event. The digital camera was also capable of shooting at very high speed which we used to great effect in the shot of the orangutan coming out of the cage.

LFX: How much longer do you expect to shoot on 15/70 film? Do you look forward to shooting entirely in digital?

Lickley: As someone who got started in this business shooting with the IMAX IW5A cameras, I've got a soft spot for the look of 15/70 film. On the other hand, as a wildlife filmmaker, digital has huge advantages in terms of sound, portability, and mag size. Moving forward, I see a mixture of the two formats, taking advantage of the best that each has to offer.



The prototype IMAX digital camera is based on Vision Research's Phantom 65 camera.

(from **LICKLEY** on page 7)

have hands to grab you with. How attached will we really become?" But you bond with the baby elephants. They come up to you for affection and bump up against you. They want you to blow into their trunk because that's how they actually know who you are. They pick up your scent. They're just amazing!

The thought of somebody going out and poaching an animal like that just makes me crazy. I can't imagine how anyone could do that. They're wonderful animals. They're smart, they're intuitive, they understand things that we don't understand, and we've got to do our best to protect them.

Q: Why do you think it's so important for people to be more aware of the natural world around them?

Lickley: Can you imagine a world that doesn't have animals like elephants and

orangutans in the wild? Being on this planet is a gift, and as the most powerful species, it's our job to steward it properly. We have the most influence of any animal on the planet, and we have a responsibility to every other animal to look after things. I think people should go through life thinking about the impact they have, and what they can do to help. It's part of being aware. I just hope this film helps do that for orangutans and elephants, and by extension, all other animals.

Q: What do you think it is that makes someone want to devote their lifetime to caring for other species?

Lickley: It's definitely a mixture of determination and selfless devotion to the animals when it comes to people like Biruté and Daphne who had to struggle to get their projects started, and who have kept them going for so long. The only explanation that I have for it is that the animals

become as close to you as your own children, so you do everything in your power to protect them. That's what they do. If we could take everybody to Borneo and Kenya, let them wander with the elephants, or sit down in that jungle with orangutans, we would change how people think about them. But we can't, so the next best thing is to put people in a theater and say, "This is their world."

The best thing you can do right now, as a person, is to adopt one of those animals. Go to the organizations, like **Orangutan Foundation International** at www.orangutan.org or the **Sheldrick Wildlife Trust** at sheldrickwildlifetrust.org, and become an adoptive parent. It doesn't cost that much money, and you will be doing a huge amount of good, not just for the orphans, but for the people who are out doing poaching patrols and buying up the remaining habitat, so that there's some place for these animals to go, when they go wild again.

Q: Are you currently working on or developing your next film for IMAX?

Lickley: I'm actually working on a couple of things. I'm in development on a project called *Wild China: Land of the Panda*. China has 5% of the entire world's bio-diversity and there are a whole range of species that are unique to China, including the giant panda, which is one of those inspiring stories about rescuing an animal from the brink of extinction. I'm also in production on *Polar Quest* and we've got several shoots planned this summer in the high Arctic.

This interview was first published by Collider.com, and is used here by permission. It has been updated and edited by Lickley.

(from **CRANE** on page 3)

but in addition, are reluctant to purchase other systems for fear of legal repercussions and restrictions on obtaining films. Meanwhile, commercial IMAX theaters have become a market for films unsuitable for presentation in institutions.

What is the answer?

One solution is to develop at least 200 new 8/70 theaters. This would make it profitable for institutional films to be dis-

tributed without dependence on the commercial theaters. How can this be done?

By organizing and implementing an aggressive program which will increase the network of institutional 8/70 theaters, giving them collective purchasing power to justify production of their type of films. Several new companies have recently launched programs which can bring this concept to fruition. They will serve as a catalyst for re-energizing the program and developing a self-sufficient consortium of

institutional theaters using technologies other than IMAX. As this group grows in numbers, its dependence on inappropriate films decreases, leaving the production of "non-family-friendly films" to Hollywood. Only time will tell if it is not too late to start this program.

What about digital for institutional theaters?

Ask any ten "experts" when hi-def digital projection will make serious inroads

(from **CINEMACON** on page 1)

lent of color. It's like the early 20th century in the film era, he said. "The big change has already happened. Sound has been invented. Sound is available in most theaters."

Thanks to digital technology, artists have "reinvented what animation means in the world today," Katzenberg said. The first time he saw stereoscopic 3D was a screening of **Robert Zemeckis' *Polar Express***. It was unlike anything he had ever seen before and as he left the theater he told himself, "If we don't get into this, we're toast."

Cameron said that digital technology has "allowed the creation of worlds that weren't possible. If we can imagine it, we can create it. The images that we're putting up on screens are stunning."

And in a statement that all three men would make in various ways over the course of the hour-long conversation, Cameron said, "We're just in the first few years of this."

One good example of how early we are in the digital 3D era is the fact that there is not currently enough good 3D content available to meet the demand. As a result, many classic films are at least being considered for 2D-to-3D conversion.

Regarding conversion, Cameron said, "There's no magic wand. It can't be done quickly." Bad conversion is bad for all of us, added Katzenberg.

Lucas is currently in the process of converting the *Star Wars* series and is working with the global conversion company Prime Focus. "I'm not making a 3D movie," Lucas said. "I'm making a movie in 3D." Conversion is "not a technical problem,"

said Lucas, "it's a creative problem. It's a learning process. We're actually spending more money [on conversion] than the original *Star Wars*."

Katzenberg said that developments in digital animation technology are happening rapidly: "In five to ten years there will be processors that will enable a creative person to animate in real time. The artists will actually see their work as they are creating it. That's about to happen to us."

That could lower filmmaking costs, said Katzenberg. And there is more positive news. "To make changes in digital is not hugely expensive," Lucas said.

During the luncheon conversation, and in a demonstration the following morning Cameron advocated for higher frame rates, which will enable him and other filmmakers to create better images. (See item on page 24.)

Katzenberg said there were 100 3D screens in 2005, more than 700 by 2007, and there could be as many as 35,000 worldwide by the end of 2011. This led to the topic movie theaters of the future and the impact of alternative content.



L to r: Filmmakers James Cameron, George Lucas, Jeffrey Katzenberg..

Sticking to his frame-rate mantra, Cameron said alternative content lends itself to higher frame rates. Images shot in 3D at 60 fps and projected in 4K virtually take the viewer to the location of the movie. "You're there," he said. "It's actually like you're there."

People are social animals and want and need the kind of social experience that only a presentation on the big screen can provide, Katzenberg said. Cameron agreed, saying that movie theaters need to become "the village gathering place."

The movie theater is "the new community center," said Lucas. "Your challenge is making better venues. I make my movies for the movie theater. Movie theaters will never, ever go away."

Nick Dager is editor and publisher of *Digital Cinema Report*. © 2011 by Criteria Media, Inc. Used by permission.

into the institutional giant-screen market, and you'll get ten different answers. Numerous technical, programmatic, and marketing problems still need to be overcome, but one fact is for sure: IT IS COMING!

Fortunately, when it does, all theaters using 8/70 film projection equipment will easily be converted to show digital programs. For most of these, the conversion will not require removal of the 8/70 systems. Early next year, several test programs will be attempted. Audiences will be able to

view digital and 8/70 programs within one theater. It will be an enlightening experience.

There are many other facets to this situation, but it appears that progress is being made. Hopefully, when institutional theaters have strength through numbers, they will be able to coexist with commercial theaters. And quality films, be they educational, entertainment, or both, will be produced and distributed profitably, which, whether we like it or not, is the name of

the game. Then, and perhaps only then, this chaotic, unstable "non-business" can be stabilized and provide families everywhere with the kind of motion pictures they deserve.

Peter Crane was a pioneer in the giant-screen industry, working on the development of more than 50 giant-screen and specialty theaters during his career. He died in February at the age of 89. See the tribute in the March issue of *LF Examiner*.

Premiering This Month

Born to be Wild 3D

"*Born to be Wild 3D* is an inspiring story of love, dedication and the remarkable bond between humans and animals. This film documents orphaned orangutans and elephants and the extraordinary people who rescue and raise them — saving endangered species one life at a time. Stunningly captured in IMAX 3D, *Born to be Wild 3D* is a heartwarming adventure transporting moviegoers into the lush rainforests of Borneo with world-renowned primatologist **Dr. Biruté Mary Galdikas**, and across the rugged Kenyan savannah with celebrated elephant authority **Dame Daphne Sheldrick**, as they and their teams rescue, rehabilitate and return these incredible animals back to the wild." (See also interview with *David Lickley* on page 1.)

Directed by **David Lickley**, produced and written by **Drew Fellman**, score by **Mark Mothersbaugh**. Director of photography: **David Douglas**. Produced by **Imax Corporation** and **Warner Bros. Pictures**, distributed by Warner Bros. Pictures. Rated G. www.imax.com/borntobewild.



Born to be Wild



Fast Five

Fast Five

"Former cop Brian O'Conner partners with ex-con Dom Toretto on the opposite side of the law. Since Brian and Mia Toretto broke Dom out of custody, they've blown across many borders to elude authorities. Now backed into a corner in Rio de Janeiro, they must pull one last job in order to gain their freedom. As they as-

semble their elite team of top racers, the unlikely allies know their only shot of getting out for good means confronting the corrupt businessman who wants them dead. But he's not the only one on their tail. Hard-nosed federal agent Luke Hobbs never misses his target. When he is assigned to track down Dom and Brian, he and his strike team launch an all-out assault to capture them. But as his men tear through Brazil, Hobbs learns he can't separate the good guys from the bad. Now he must rely on his instincts to corner his prey, before someone else runs them down first."

Film has been converted to 15/70 and IMAX digital with the IMAX DMR process.

Directed by **Justin Lin**, produced by **Vin Diesel**, **Michael Fottrell**, **Neal H. Moritz**, written by **Chris Morgan**, photographed by **Stephen F. Windon**, score by **Brian Tyler**. Executive producers: **Amanda Lewis**, **Samantha Vincent**. Starring **Vin Diesel**, **Paul Walker**, **Jordana Brewster**, **Tyrese Gibson**, **Ludacris**, **Dwayne Johnson**.

Produced by **Original Film**, distributed by **Universal Pictures**. Rated PG-13. fastfivemovie.com.

(from **SHORTS** on page 24)

virtual sets and locations in 3D with real-time compositing.”

In the early 1980s, Trumbull invented **Showscan**, a 5/70mm, 60 fps format, and produced several short films in the process. But it never achieved the critical mass of films and theaters needed to compete with other specialty formats like IMAX.

In the early 1990s, Imax Corporation developed **IMAX HD**, which ran 15/70 film at 48 fps, but only one film was produced in the format: **Momentum**, produced in 1992 by the **National Film Board of Canada** for the Canadian pavilion at the world’s fair in Seville, Spain. Only a handful of IMAX film projectors remain capable of running at 48 fps.

3D festival in L.A., May 14–15

The 8th Annual Los Angeles 3D Movie Festival will be held on May 14–15 at the Downtown Independent Theater. Over 25 shorts will compete in the event, organized by the **Stereo Club of Southern California**. A jury of celebrity and film industry judges will award prizes to the top entries, and an award will be given for the audience favorite.

Official selections for the festival will be announced on May 1. LA3Dfest.com.

Exhibitors object to PVOD

Theater chains and top filmmakers are warning the major studios that releasing movies through “premium video on demand” (PVOD) channels 60 days after their theatrical release would seriously threaten the health of the cinema industry. On March 30, **Warner Bros.**, **Fox**, **Sony**, and **Universal** announced that their “Home Premiere” service will make movies available through DirecTV, Comcast, and other providers, two months after opening in theaters, at about \$30 for two or three days of viewing. *Variety* suggested that the move was intended to boost the studios’ home video revenues while the theatrical marketing “campaigns [are] still fresh in people’s minds.” The first titles to be released under the program include Warner’s *Unknown*, and the Adam Sandler comedy, *Just Go With It*, both of which opened in February.

Within days, **AMC Entertainment**,

second largest theater chain in North America, and the **National Association of Theater Owners** (NATO) issued statements criticizing the plan, and **Regal Entertainment**, the world’s largest chain, said it would reduce the number of trailers it shows for the four studios. AMC pointed out that it is investing millions in digital projection, 3D, IMAX, and other amenities to attract audiences to theaters, and argued that shrinking the theatrical release windows “threaten our industry’s future.” NATO asserted that PVOD “fundamentally alter[s] the economic relationship between exhibitors, filmmakers and producers, and the studios taking part in this misguided venture,” and warned that it would force theater owners to “reevaluate all aspects of their relationships with these four studios.”

On April 20, a group of 23 film directors, including **James Cameron**, **Michael Bay**, and **Peter Jackson**, issued a letter through NATO acknowledging that “low-cost rentals and subscriptions are undermining higher priced DVD sales,” but arguing that the studios cannot make up for those losses by “cannibaliz[ing] theatrical ticket sales.” They warn that PVOD could lead to theater closures and that “specialty films whose success depends on platform releases that slowly build in awareness would be severely threatened under this new model.”

According to **Eric Wold** of **Merriman Capital**, the average movie generates 97% of its box office within the first eight weeks of release, but theaters worry that PVOD would lead consumers to wait instead of going to the theaters. NATO claims that the studios have never “managed to maintain a price point in the home market,” and that PVOD prices would inevitably fall, increasing the public’s incentive to skip theater visits for home viewing.

Wold points out that theaters have considerable power, including “sole control over which trailers are shown,” and over in-theater signage and advertising. He believes that “studios have the most to lose, and are likely to back down,” either by improving the rental terms for PVOD titles, or by limiting PVOD to non-blockbuster or independent films.

Worldwide LF Theater Inventory

As of March 1, 2011

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		52	1	1	54
	8/70	1			12	13
	10/70				11	11
	15/70	7	4	1	26	38
	Total	8	56	2	50	116
Europe	D		42	1		43
	8/70	2	3	2	8	15
	15/70	7	12	5	12	36
	Total	9	57	8	20	94
Middle East	D		2			2
	8/70		1			1
	15/70		4		2	6
	Total		7		2	9
North America	D	2	199		8	209
	8/70	4	1	1	23	29
	15/70	20	40	3	84	147
	Total	27	233	4	115	379
South America	D		3			3
	8/70				1	1
	15/70	1	2		1	4
	Total	1	5		2	8
World	D	2	298	2	9	311
	8/70	7	5	3	45	60
	10/70				12	12
	15/70	35	62	9	126	232
	Total	44	365	14	192	615

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	44	72	116
Europe	26	68	94
ME	2	7	9
NA	88	297	385
SA	2	6	8
Total	164	451	615

By Screen

	Dome	Flat	Conv.	Total
Africa	2	1		3
Asia/Pac	34	82		116
Europe	13	79	2	94
ME	1	8		9
NA	49	336	2	385
SA	2	6		8
Total	101	514	4	615



All films are 3D unless noted, and underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes.

Thor

Marvel Studios; distributor: Paramount Pictures; director: Kenneth Branagh; producer: Kevin Feige; DP: Haris Zambarloukos; script: Ashley Edward Miller, Zack Stentz, Don Payne, based on the comic book by Stan Lee; score: Patrick Doyle; executive producers: Louis D'Esposito, Stan Lee, David Maisel, Patricia Whitche. Cast: Chris Hemsworth, Natalie Portman, Anthony Hopkins, Tom Hiddleston, Idris Elba. 120 minutes. Release: May 6.

- Film will be converted to IMAX digital 3D with the IMAX DMR process.

Cosmic Journey: Through Hubble and Cassini

Kallisti Media; distributor: BIG & Digital; director, producer: Jonathan Kitzen; executive producer: Nick Reed. 17 minutes. Release: May 20.

- Over 1,500 hours of post processing has been done. About two-thirds of the film is complete.

Pirates of the Caribbean: On Stranger Tides

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Rob Marshall; producer: Jerry Bruckheimer; DP: Dariusz Wolski; script: Ted Elliott, Terry Rossio; score: Hans Zimmer; executive producers: John DeLuca, Ted Elliott, Chad Oman, Terry Rossio, Mike Stenson, Barry H. Waldman. Cast: Johnny Depp, Ian McShane, Penelope Cruz, Geoffrey Rush, Gemma Ward. 120 minutes. Release: May 20.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Rescue 3D (wt)

The Stephen Low Company; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. **Release: June 17.**

- Principal photography is complete.

Cars 2

Walt Disney Productions; distributor: Walt Disney Company; directors: Brad Lewis, John Lasseter. 90 minutes. Release: June 24.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Dinosaur Expedition to Pangaea (wt)

Tandem Motion Picture Studios; distributor: Cinema Group; director: Nathan Smith; producer: Sam Wal-

lace; script: Nathan Smith; score: Lisle Moore; executive producers: Michael Black, Stuart Rubin. Shot with digital SLRs. Release: June.

- Animation wrapped in March.
- Post production is under way.

Harry Potter and the Deathly Hallows, Part II

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 160 minutes. Release: July 15.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. Release: September.

- Principal photography is complete.

Flying Monsters 3D

Atlantic Productions; distributor: National Geographic; director, producer: Anthony Geffen; script: David Attenborough. Narrator: David Attenborough. Shot on HD video. Release: Fall.

- In post production.

Lightning 3D (wt)

3D Consortium, Kalisti Media; distributor: BIG & Digital; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. Shot in 4K digital. Release: Fall.

- November 2010: Shot in Rwanda, in the most lightning-struck area on earth.

Real Steel

DreamWorks SKG; distributor: Walt Disney Pictures; director: Shawn Levy; producers: Shawn Levy, Susan Montford, Don Murphy, Robert Zemeckis; script: Leslie Bohem, John Gatins; DP: Mauro Fiore; score: Danny Elfman; executive producers: Josh McLaglen, Mary McLaglen, Jack Rapke, Steven Spielberg, Steve Starkey. Cast: Hugh Jackman, Kevin Durand, Evangeline Lilly, Anthony Mackie, Hope Davis. 2D. 120 minutes. Release date: Oct. 7.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

Contagion

Double Feature Films; distributor: Warner Bros. Pictures; director: Steven Soderbergh; producers: Gregory Jacobs, Michael Shamburger, Stacey Sher, Steven Soderbergh; script: Scott Z. Burns; score: Cliff Martinez. Cast: Matt Damon, Kate Winslet, Marion Cotillard, Gwyneth Paltrow, Jude Law. 2D. 120 minutes. Release date: Oct. 21.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Puss In Boots

DreamWorks Animation; distributor: Paramount Pictures; director: Chris Miller; producers: Joe M. Aguilar, Latifa Ouaou; script: Tom Wheeler; score: Henry

Jackman; executive producers: Andrew Adamson, Michelle Raimo, Guillermo del Toro. Cast: voice of Antonio Banderas. 90 minutes. Release: Nov. 4.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

Happy Feet 2

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; score: John Powell. Cast: voices of Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 90 minutes. Release: Nov. 18.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Mission Impossible: Ghost Protocol

Paramount Pictures; distributor: Paramount Pictures; director: Brad Bird; producers: J.J. Abrams, Bryan Burk, Tom Cruise; script: Josh Appelbaum, André Nemec; DP: Robert Elswit; score: Michael Giacchino. Cast: Tom Cruise, Simon Pegg, Jeremy Renner, Paula Patton. 120 minutes. 2D. Release: Dec. 16.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Adventures of Tintin: Secret of the Unicorn

Paramount Pictures; distributor: Paramount Pictures; director: Steven Spielberg; producers: Peter Jackson, Kathleen Kennedy, Steven Spielberg; script: Steven Moffat, Edgar Wright, Jon Cornish; score: John Williams. Cast: voices of Simon Pegg, Daniel Craig, Jamie Bell, Nick Frost, Cary Elwes, Andy Serkis. 90 minutes. Release: Dec. 28.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Air Racers 3D: Forces of Flight (wt)

3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producers: François Mantello, Christian Fry, Jeffery Pierce, John Constantine; script: Rick Dowlearn. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. Shot in 4K digital. Release: Feb. 10, 2012.

- May: Additional shooting in Reno.
- Script is being written, editing has begun.

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. Release: February 2012.

- Principal photography complete.
- Editing under way.
- Finished film will be shown at GSCA conference in September.

Space Junk (wt)

Melrae Pictures; distributor: K2 Communications; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; DP: Reed Smoot; script: Shane Colton, Michael Benson; score: Tom Hambelton. 20 and 40 minutes. Release date: February 2012.

- April-May: filming at Meteor Crater, Anderson Mesa, and Lowell Observatory. Time-lapse photography in Hong Kong and White Sands, NM.

Flight of the Butterflies

Jul '12

Jan '13

AirRace
Reef
SJASM
Dragons

Hobbit

PW

Brain →
Whales →
OWO →

FOTB Time TTA Flatland GWS OI Jerusa Kenya

FOBC Productions Inc., *Flight of the Butterflies UK Ltd.*, Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Spring 2012.

- February-March: Filmed in Mexico.

Time, the 4th Dimension (wt)

3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; produced by Francois Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jacquetin. Cast: Christopher Lloyd, Deep Roy. Release: Spring 2012.

- Production of CGI and SFX have begun.
- Film will have industry premiere at GSCA conference in September.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; executive producer: Harrison Smith. Release: Spring 2012.

Dragons: Real Myths and Unreal Creatures (wt)
Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. Release: June 2012.

- Animation is continuing.

The Amazing Spider-Man

Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; executive producers: Michael Grillo, Stan Lee. Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. Release: July 3, 2012.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. Release: 2012.

- Converting the 2007 animated film to GS 3D.

Great White Sharks 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2012.

- Principal photography is 70% complete.
- Filming will resume later this year.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer:

Stephen Van Vuuren. 2D. Release: Dec. 12, 2012.

The Hobbit, Part 1

WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. 2D. 120 minutes. Release: December 2012.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Patagonia Wilderness (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. Release: February 2013.

- March: the fifth filming expedition is under way.
- Summer: capturing aerials.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: Spring 2013.

- Ground filming set for 2011 and 2012.

Kenya 3D: Animal Kingdom (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score: Christophe Jacquetin. Release: Spring 2013.

- February: the second filming expedition was completed.
- Summer: capturing aerials.

The Brain (wt) (formerly Neuropolis)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. Release: 2013.

- Animation and volumetric data rendering are continuing.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. Release: June 2014.

One World Ocean 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray and many others; producers: Greg MacGillivray, Shaun MacGillivray; DPs: Brad Ohlund, Howard Hall, Bob Cranston, D.J. Roller, Bob

Talbot, Paul Atkins, Jack Tankard, Ron Goodman, Peter Kragh and others. Release: Spring 2015.

- January: Shooting began in the South Pacific.



Filming in 15/70 3D at Meteor Crater, AZ, for Space Junk 3D.

Bookings: April 2011 by Film

1,105 bookings of 74 films in 493 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Fort Lauderdale	1/18/08	12/11	Fairfield Reg	4/8/11	4/11		Prague CC	4/8/11	4/11	
	Galveston	7/1/10	6/11	Fitchburg AMC	4/8/11	4/11		Providence NA	4/8/11	4/11	
	London BFI	9/27/10	9/26/11	Fort Lauderdale	4/8/11	4/11		Quebec	4/8/11		
	Lucerne	9/15/09	7/30/11	Fort Myers Reg	4/8/11	4/11		Raleigh	4/8/11		
	Nuremberg I	1/1/10	6/14/11	Fort Wayne RMP	4/8/11	4/11		Randolph NA	4/8/11	4/11	
Alamo	San Antonio 2D			Fresno Reg	4/8/11	4/11		Reading JF	4/8/11	4/11	
Alaska	Norwalk	3/4/11	5/26/11	Frisco AMC	4/8/11	4/11		Reading RCT	4/8/11	4/11	
AlienAdv	Al Khobar	7/5/10	7/4/11	Garland AMC	4/8/11	4/11		Regina	4/8/11		
Alps	Charlotte DP	11/8/10	5/11	Garza Garcia	4/11			Riverside AMC	4/8/11	4/11	
	Hastings	2/2/11	10/9/11	Gatineau	4/8/11			Rochester Cmk	4/8/11	4/11	
Amazon	Valencia Spn	10/1/10	6/30/11	Glendale AMC	4/8/11	4/11		Rockaway AMC	4/8/11	4/11	
	Atlanta FMNH	10/9/10	6/1/11	Grand Blanc NCG	4/8/11	4/11		Saco Zya	4/8/11	4/11	
Animalop	Calgary TWS	10/31/09	10/11	Grand Rapids Cel	4/8/11	4/11		Sacramento Imx	4/8/11	4/11	
	Dearborn	4/13/11	5/19/11	Graz CX	4/8/11	4/11		Saint Augustine	4/8/11		
	Detroit SC	3/18/09	3/12	Halifax	4/8/11	4/11		Saint Petersburg Muv	4/8/11	4/11	
	Fort Worth	11/23/09	7/1/11	Hamilton AMC	4/8/11	4/11		Salt Lake City Clark	4/8/11		
	Gatineau	1/4/11	4/7/11	Hampton VASC	4/8/11			San Antonio 3D	4/8/11		
	Lucerne	6/1/09	6/11	Harahan AMC	4/8/11	4/11		San Diego MV AMC	4/8/11	4/11	
	Parker	1/1/11	8/1/11	Harrisburg	4/8/11			San Diego PP AMC	4/8/11	4/11	
	Pittsburgh CSC	1/1/10	12/12	Hazelwood Reg	4/8/11	4/11		San Diego Reg	4/8/11	4/11	
	Spokane RP	6/11/10	6/11	Henderson Reg	4/8/11	4/11		San Francisco AMC	4/8/11	4/11	
	Tijuana	7/1/10	7/11	Hodgkins AMC	4/8/11	4/11		San Jose Tech	4/8/11		
	Valencia Spn	12/19/09	6/19/11	Homestead AMC	4/8/11	4/11		Sandy LHM	4/8/11	4/11	
	Barcelona	3/11/11	6/15/11	Honolulu Reg	4/8/11	4/11		Schaumburg AMC	4/8/11	4/11	
Arabia3D	Des Moines	4/29/10	4/11	Hooksett Zya	4/8/11	4/11		Seattle PSC 2	4/8/11		
	Hague	2/14/11	2/13/12	Houston MNS	4/8/11			Simi Valley Reg	4/8/11	4/11	
	Jakarta	4/20/11	10/19/11	Independence AMC	4/8/11	4/11		Simpsonville GE	4/8/11	4/11	
	Kuwait SCK	5/25/10	5/11	Indianapolis Imx	4/8/11			Singapore SC	4/11		
	Louisville SC	6/12/10	6/11/11	Irvine Reg	4/8/11	4/11		Skokie AMC	4/8/11	4/11	
	Myrtle Beach DCI	2/11/11	12/11	Kansas City AMC	4/8/11	4/11		South Barrington AMC	4/8/11	4/11	
	Philadelphia FI	9/15/10	9/14/11	Katowice CC	4/8/11	4/11		South Jordan LHM	4/8/11	4/11	
	Sinsheim	10/1/10	9/30/11	Kennesaw AMC	4/8/11	4/11		Spokane RP	4/8/11		
	Tampa MOSI	10/27/10	10/11	Kent AMC	4/8/11	4/11		Springdale NA	4/8/11	4/11	
	Victoria DCI	1/21/11	1/12	King of Prussia Reg	4/8/11	4/11		Stockton Reg	4/8/11	4/11	
BTBW	Washington NMNH	2/18/11	10/11	Knoxville Reg	4/8/11	4/11		Stony Brook AMC	4/8/11	4/11	
	Albany Reg	4/8/11	4/11	Krakow CC	4/8/11	4/11		Sudbury	4/8/11		
	Aliso Viejo Reg	4/8/11	4/11	Lacey Reg	4/8/11	4/11		Sydney HCL	4/8/11	4/11	
	Altamonte AMC	4/8/11	4/11	Lakeland Cob	4/8/11	4/11		Sydney WBS	4/8/11		
	Amarillo Reg	4/8/11	4/11	Langley Cpx	4/8/11	4/11		Tallahassee CLC	4/8/11	4/11	
	Anchorage Reg	4/8/11	4/11	Lansing Cel	4/8/11	4/11		Tampa MOSI	4/8/11		
	Apple Valley Imx	4/8/11		Las Vegas AS Reg	4/8/11	4/11		Tarentum Cmk	4/8/11	4/11	
	Arcadia AMC	4/8/11	4/11	Las Vegas Bre	4/8/11	4/11		Tecumela Reg	4/8/11	4/11	
	Arlington AMC	4/8/11	4/11	Las Vegas RR Reg	4/8/11	4/11		Tempe Har	4/8/11	4/11	
	Atlanta Reg	4/8/11	4/11	Leawood AMC	4/8/11	4/11		Tijuana	4/11		
	Auburn Hills AMC	4/8/11	4/11	Lincolnshire Reg	4/8/11	4/11		Toronto AMC	4/8/11	4/11	
	Augusta Reg	4/8/11	4/11	Lititz Penn	4/8/11	4/11		Torrance AMC	4/8/11	4/11	
	Austin	4/8/11		Little Rock DT	4/8/11	4/11		Tucson AMC	4/8/11	4/11	
	Baltimore AMC	4/8/11	4/11	Lodz CC	4/8/11	4/11		Tulsa AMC	4/8/11	4/11	
	Batavia GQT	4/8/11	4/11	Lombard AMC	4/8/11	4/11		Tulsa Cmk	4/8/11	4/11	
	Baton Rouge RMP	4/8/11	4/11	Long Beach Reg	4/8/11	4/11		Tuscaloosa Cob	4/8/11	4/11	
	Beavercreek RMP	4/8/11	4/11	Los Angeles CSC	4/8/11			Valencia Reg	4/8/11	4/11	
	Bensalem AMC	4/8/11	4/11	Los Angeles RMP	4/8/11	4/11		Victoria DCI	4/8/11		
	Birmingham AL	4/8/11		Louisville RMP	4/8/11	4/11		Vienna CX	4/8/11	4/11	
	Boise Reg	4/8/11	4/11	Lynnwood AMC	4/8/11	4/11		Warsaw CC	4/8/11	4/11	
	Bossier Reg	4/8/11	4/11	Manassas Reg	4/8/11	4/11		Washington NMNH	4/8/11		
	Boston NEA	4/8/11		Manchester RMP	4/8/11	4/11		Wauwatosa AMC	4/8/11	4/11	
	Branson	4/8/11		Melbourne HCL	4/8/11	4/11		West Nyack Imx	4/8/11	4/11	
	Bremen Cxx	4/8/11	4/11	Melbourne MV	4/8/11	4/11		West Palm Beach Muv	4/8/11	4/11	
	Brooklyn SB Reg	4/8/11	4/11	Merritt Island Cob	4/8/11	4/11		Westbury Reg	4/8/11	4/11	
	Budapest CC	4/8/11	4/11	Mesa DT	4/8/11	4/11		Whitby AMC	4/8/11	4/11	
	Buford Reg	4/8/11	4/11	Mesquite AMC	4/8/11	4/11		White Plains NA	4/8/11	4/11	
	Burbank AMC	4/8/11	4/11	Methuen AMC	4/8/11	4/11		Wichita WT	4/8/11	4/11	
	Calgary Cpx	4/8/11	4/11	Midlothian Reg	4/8/11	4/11		Williamsville Reg	4/8/11	4/11	
	Camarillo Reg	4/8/11	4/11	Millford RMP	4/8/11	4/11		Winnipeg	4/8/11		
	Cathedral City	4/8/11		Mississauga Cpx	4/8/11	4/11		Woodbridge Cpx	4/8/11	4/11	
	Charleston SEC	4/8/11	4/11	Montreal SC	4/8/11	4/11		Woodland Hills AMC	4/8/11	4/11	
	Charlotte DP	4/8/11		Morrow AMC	4/8/11	4/11		Woodridge Cmk	4/8/11	4/11	
	Chattanooga TA	4/8/11		Myrtle Beach DCI	4/8/11	4/11		Ypsilanti RMP	4/8/11	4/11	
	Cherry Hill AMC	4/8/11	4/11	Naperville AMC	4/8/11	4/11		Calgary TWS	9/12/10	7/11	
	Chicago Imx	4/8/11		Natick JF	4/8/11	4/11		Dallas MNS	11/24/10	6/11	
	Cleveland	4/8/11		National City AMC	4/8/11	4/11		Edmonton TWS	12/3/10	6/11	
	Col Springs Cmk	4/8/11	4/11	New Brunswick AMC	4/8/11	4/11		Milwaukee	9/14/10	6/11/11	
	Columbia AMC	4/8/11	4/11	New Rochelle Reg	4/8/11	4/11		Mobile	2/21/11	5/27/11	
	Columbus ETC AMC	4/8/11	4/11	New York 34 AMC	4/8/11	4/11		CRA	2/11/11	7/11	
	Columbus GA	4/8/11		New York Emp AMC	4/8/11	4/11		Dearborn	4/13/11	11/11	
	Columbus LTC AMC	4/8/11	4/11	New York KB AMC	4/8/11	4/11		Mumbai	2/11/11	7/31/11	
	Covina AMC	4/8/11	4/11	New York LS AMC	4/8/11	4/11		Bradford	1/6/09	6/11	
	Dallas AMC	4/8/11	4/11	Newport AMC	4/8/11	4/11		Chicago Imx	9/16/10	8/30/11	
	Dallas Cmk	4/8/11	4/11	Norwalk	4/8/11	9/5/11		Detroit SC	2/11/11	1/31/12	
	Davenport Put	4/8/11		Oklahoma City AMC	4/8/11	4/11		Erie	7/10	7/11	
	Davenport RMP	4/8/11	4/11	Olathe AMC	4/8/11	4/11		Melbourne MV	1/6/10	10/11	
	Dearborn	4/8/11		Omaha Zoo	4/8/11			Regina	11/19/10	10/11	
	Deer Park Reg	4/8/11	4/11	Orange AMC	4/8/11	4/11		Schenectady	9/15/10	6/29/11	
	Denver MNS	4/8/11		Orlando AMC	4/8/11	4/11		Sofia CC I	9/10	8/11	
	Des Moines	4/8/11		Orlando WL Reg	4/8/11	4/11		Spokane RP	7/10	6/11	
	Destin RMP	4/8/11	4/11	Paramus AMC	4/8/11	4/11		Tijuana	10/15/10	4/15/11	
	Dickson City GE	4/8/11	4/11	Pensacola	4/8/11			Toluca MCIM	4/15/11	10/15/11	
	Dublin Reg	4/8/11	4/11	Perth HCL	4/8/11	4/11		Valencia Spn	9/15/08	6/30/11	
	Edmonton TWS	4/8/11		Philadelphia AMC	4/8/11	4/11		Victoria DCI	6/4/10	9/1/11	
	El Cajon Reg	4/8/11	4/11	Phoenix DR AMC	4/8/11	4/11		Dearborn	4/8/11	11/17/11	
	Elizabeth AMC	4/8/11	4/11	Phoenix DV AMC	4/8/11	4/11		Lucknow	5/15/10	11/11	
	Emeryville AMC	4/8/11	4/11	Plainville AMC	4/8/11	4/11		Norwalk	4/11	9/5/11	
	Escondido Reg	4/8/11	4/11	Port Chester AMC	4/8/11	4/11		Baltimore MSC	1/4/11	6/30/11	
	Eugene Reg	4/8/11	4/11	Portage GQT	4/8/11	4/11		Oklahoma City SMO	8/25/10	8/11	
	Evansville Sho	4/8/11	4/11	Portland OMSI	4/8/11			Shreveport	7/10	4/11	
	Fairbanks Reg	4/8/11	4/11	Poznan CC	4/8/11	4/11		Syracuse	10/10	7/11	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
FastFive	Albany Reg	4/29/11	5/11	Leawood AMC	4/29/11	5/11		Tulsa AMC	4/29/11	5/11		
	Alexandria AMC	4/29/11	5/11	Lincolshire Reg	4/29/11	5/11		Tulsa Cmk	4/29/11	5/11		
	Alhambra Reg	4/29/11	5/11	Lithonia AMC	4/29/11	5/11		Tuscaloosa Cob	4/29/11	5/11		
	Aliso Viejo Reg	4/29/11	5/11	Lititz Penn	4/29/11	5/11		Valencia Reg	4/29/11	5/11		
	Altamonte AMC	4/29/11	5/11	Little Rock DT	4/29/11	5/11		Virginia Beach AMC	4/29/11	5/11		
	Amarillo Reg	4/29/11	5/11	Livonia AMC	4/29/11	5/11		Wauwatosa AMC	4/29/11	5/11		
	Anchorage Reg	4/29/11	5/11	Lombard AMC	4/29/11	5/11		West Nyack Imx	4/29/11	5/11		
	Apple Valley Imx	4/29/11	5/11	Long Beach Reg	4/29/11	5/11		West Palm Beach Muv	4/29/11	5/11		
	Arcadia AMC	4/29/11	5/11	Los Angeles CC AMC	4/29/11	5/11		Westbury Reg	4/29/11	5/11		
	Arlington AMC	4/29/11	5/11	Los Angeles RMP	4/29/11	5/11		Westlake Reg	4/29/11	5/11		
	Atlanta Reg	4/29/11	5/11	Los Angeles UC AMC	4/29/11	5/11		Westminster Orc AMC	4/29/11	5/11		
	Auburn Hills AMC	4/29/11	5/11	Louisville RMP	4/29/11	5/11		Westminster Pro AMC	4/29/11	5/11		
	Augusta Reg	4/29/11	5/11	Lynnwood AMC	4/29/11	5/11		Whitby AMC	4/29/11	5/11		
	Aventura AMC	4/29/11	5/11	Manassas Reg	4/29/11	5/11		White Plains NA	4/29/11	5/11		
	Baltimore AMC	4/29/11	5/11	Manchester RMP	4/29/11	5/11		Wichita WT	4/29/11	5/11		
	Batavia GQT	4/29/11	5/11	Maple Grove AMC	4/29/11	5/11		Williamsville Reg	4/29/11	5/11		
	Baton Rouge RMP	4/29/11	5/11	McLean AMC	4/29/11	5/11		Woodbridge AMC	4/29/11	5/11		
	Beavercreek RMP	4/29/11	5/11	Merritt Island Cob	4/29/11	5/11		Woodbridge Cpx	4/29/11	5/11		
	Bellevue LSC	4/29/11	5/11	Mesa DT	4/29/11	5/11		Woodland Hills AMC	4/29/11	5/11		
	Bensalem AMC	4/29/11	5/11	Mesquite AMC	4/29/11	5/11		Woodridge Cmk	4/29/11	5/11		
	Boise Reg	4/29/11	5/11	Methuen AMC	4/29/11	5/11		Ypsilanti RMP	4/29/11	5/11		
	Bossier Reg	4/29/11	5/11	Miami Cob	4/29/11	5/11	FightPil	Chantilly	12/10/04	5/11		
	Boston AMC	4/29/11	5/11	Midlothian Reg	4/29/11	5/11		Columbus GA	6/9/10	8/11		
	Brandon AMC	4/29/11	5/11	Milford RMP	4/29/11	5/11		Corpus Christi	2/3/05	5/11		
	Brentwood RMP	4/29/11	5/11	Mississauga AMC	4/29/11	5/11		Dayton	12/3/04	5/11		
	Brooklyn SB Reg	4/29/11	5/11	Mississauga Cpx	4/29/11	5/11		McMinnville	3/21/07	1/12		
	Buford Reg	4/29/11	5/11	Montreal Cpx	4/29/11	5/11	FMTTM	Oklahoma City SMO	12/15/09	5/11		
	Burbank AMC	4/29/11	5/11	Morrow AMC	4/29/11	5/11		Pensacola	4/11/07	5/11		
	Calgary Cpx	4/29/11	5/11	Naperville AMC	4/29/11	5/11		Glasgow	6/6/09	5/31/11		
	Camarillo Reg	4/29/11	5/11	Natick JF	4/29/11	5/11		Jackson MS	2/15/11	2/14/12		
	Cary Reg	4/29/11	5/11	National City AMC	4/29/11	5/11		Speyer Imax	12/18/08	11/11		
	Center Valley RMP	4/29/11	5/11	New Brunswick AMC	4/29/11	5/11	FSOS	Taipei AM	9/6/10	10/11		
	Charleston SEC	4/29/11	5/11	New Rochelle Reg	4/29/11	5/11		Tianjin STM	4/1/11	3/31/12		
	Charlotte Reg	4/29/11	5/11	New York 34 AMC	4/29/11	5/11		Hampton VASC	4/6/11			
	Chattanooga RMP	4/29/11	5/11	New York Emp AMC	4/29/11	5/11		Galapago				
	Cherry Hill AMC	4/29/11	5/11	New York KB AMC	4/29/11	5/11		GC	Grand Canyon DCI	11/1/99	12/11	
	Chicago Imx	4/29/11	5/11	New York LS AMC	4/29/11	5/11	GCA	Baltimore MSC	8/4/10	7/11		
	Col Springs Cmk	4/29/11	5/11	Newport AMC	4/29/11	5/11		Eilat Epic	4/30/10	4/11		
	Columbia AMC	4/29/11	5/11	Noblesville GQT	4/29/11	5/11		Kaohsiung	1/1/11	6/30/11		
	Columbus ETC AMC	4/29/11	5/11	Oklahoma City AMC	4/29/11	5/11		Washington NMNH	11/12/10	1/12		
	Columbus LTC AMC	4/29/11	5/11	Olathe AMC	4/29/11	5/11	GP	Hong Kong SM	1/1/11	12/31/11		
	Concord AMC	4/29/11	5/11	Oldsmar AMC	4/29/11	5/11		Lucknow	1/13/11	7/2/11		
	Corpus Christi Cmk	4/29/11	5/11	Omaha AMC	4/29/11	5/11		Greece	4/21/10	4/16/11		
	Council Bluffs AMC	4/29/11	5/11	Ontario Reg	4/29/11	5/11		HaunCast	Shreveport	4/21/10	4/16/11	
	Covina AMC	4/29/11	5/11	Orange AMC	4/29/11	5/11			Berlin CS	4/5/01		
	Cupertino AMC	4/29/11	5/11	Orange Park AMC	4/29/11	5/11	San Antonio 3D		9/1/10	6/30/11		
	Dallas AMC	4/29/11	5/11	Orlando AMC	4/29/11	5/11	HCBTD		San Simeon DCI	8/17/96		
	Dallas Cmk	4/29/11	5/11	Orlando AMC	4/29/11	5/11			Dollywood	3/31/10	12/31/11	
	Danvers AMC	4/29/11	5/11	Orlando P Reg	4/29/11	5/11		Jackson MS	12/1/10	5/11		
	Davenport RMP	4/29/11	5/11	Orlando WL Reg	4/29/11	5/11		Pottiers Imax	2/1/10	12/11		
	Deer Park Reg	4/29/11	5/11	Paramus AMC	4/29/11	5/11		Pottiers Imax	2/1/11	12/31/11		
	Denver CC Reg	4/29/11	5/11	Pensacola RMP	4/29/11	5/11	HPDH1	Milwaukee	3/31/11			
	Destin RMP	4/29/11	5/11	Peoria RMP	4/29/11	5/11		HTTYD	4/8/11			
	Dickson City GE	4/29/11	5/11	Philadelphia AMC	4/29/11	5/11		IANF	4/1/11			
	Dublin Reg	4/29/11	5/11	Philadelphia FI	4/29/11	5/11		India	Jersey City	2/25/11	4/11	
	Eden Prairie AMC	4/29/11	5/11	Phoenix DR AMC	4/29/11	5/11			Paris Geo	2/1/11		
	Edina AMC	4/29/11	5/11	Phoenix DV AMC	4/29/11	5/11	JGWC		Orlando SC	2/12/11	7/31/11	
	Edmonton Cpx	4/29/11	5/11	Plainville AMC	4/29/11	5/11	JIAC		Alamogordo	4/6/11		
	El Cajon Reg	4/29/11	5/11	Port Chester AMC	4/29/11	5/11	JTM	Guayaquil	3/1/11	2/28/12		
	El Dorado Hills Reg	4/29/11	5/11	Portage GQT	4/29/11	5/11		Baltimore MSC	3/8/11	9/11		
	Elizabeth AMC	4/29/11	5/11	Providence NA	4/29/11	5/11		Sudbury	1/14/11	5/18/11		
	Emeryville AMC	4/29/11	5/11	Raleigh	4/29/11	5/11		LOF	Austin	9/15/10	9/10/11	
	Escondido Reg	4/29/11	5/11	Randolph NA	4/29/11	5/11			Chantilly	6/11/10	6/9/11	
	Eugene Reg	4/29/11	5/11	Reading JF	4/29/11	5/11	Copenhagen		10/15/10	8/15/11		
	Evansville Sho	4/29/11	5/11	Reading RCT	4/29/11	5/11	Corpus Christi		3/1/11	3/1/12		
	Fairbanks Reg	4/29/11	5/11	Richmond Cpx	4/29/11	5/11	Dayton		6/12/10	6/12/11		
	Fairfield Reg	4/29/11	5/11	Riverside AMC	4/29/11	5/11	HOTB	Dearborn	10/13/10	10/11		
	Fitchburg AMC	4/29/11	5/11	Rochester Cmk	4/29/11	5/11		Dongguan STM	1/1/11	1/1/12		
	Fort Lauderdale	4/29/11	5/11	Rockaway AMC	4/29/11	5/11		Galveston	11/13/10	5/29/11		
Fort Myers Reg	4/29/11	5/11	Roseville AMC	4/29/11	5/11	Garden City		6/18/10	6/18/11			
Fort Wayne RMP	4/29/11	5/11	Rowland Heights AMC	4/29/11	5/11	Hampton VASC		10/15/10				
Fresno Reg	4/29/11	5/11	Saco Zya	4/29/11	5/11	JIAC	Harrisburg	2/11/11	9/7/11			
Frisco AMC	4/29/11	5/11	Sacramento Imx	4/29/11	5/11		Hartford CSC	7/8/10	7/9/11			
Garland AMC	4/29/11	5/11	Saint Augustine	4/29/11	5/11		Huntsville	3/7/11	3/7/12			
Glendale AMC	4/29/11	5/11	Saint Louis Weh	4/29/11	5/11		Kaohsiung	1/10/11	7/1/11			
Gloucester Cpx	4/29/11	5/11	Saint Petersburg Muv	4/29/11	5/11		Kuwait SCK	11/16/10	11/16/11			
Grand Blanc NCG	4/29/11	5/11	San Antonio San	4/29/11	5/11	JTM	Leon Exp	12/1/10	5/1/11			
Grand Rapids Cel	4/29/11	5/11	San Diego MV AMC	4/29/11	5/11		London SM	7/14/10	7/12/11			
Halifax	4/29/11	5/11	San Diego PP AMC	4/29/11	5/11		Louisville SC	1/5/11	7/3/11			
Hamilton AMC	4/29/11	5/11	San Diego Reg	4/29/11	5/11		Lubbock	11/19/10	6/19/11			
Hampton AMC	4/29/11	5/11	San Francisco AMC	4/29/11	5/11		Lucerne	9/16/10	4/16/11			
Hampton VASC	4/29/11	5/11	San Jose AMC	4/29/11	5/11	LOLL	McMinnville	7/7/10	6/18/11			
Harahan AMC	4/29/11	5/11	Sandy LHM	4/29/11	5/11		Memphis Pink	3/9/11	11/11/11			
Hazelwood Reg	4/29/11	5/11	Santa Clara AMC	4/29/11	5/11		Mexico City Pap	9/18/10	6/18/11			
Henderson Reg	4/29/11	5/11	Schaumburg AMC	4/29/11	5/11		Oklahoma City SMO	3/11/11	3/11/12			
Henderson Reg	4/29/11	5/11	Seattle TP Reg	4/29/11	5/11		Philadelphia FI	3/5/11	8/5/11			
Highlands Ranch AMC	4/29/11	5/11	Silver Spring Reg	4/29/11	5/11	HOTB	Richmond SMV	11/10/10	4/6/11			
Hodgkins AMC	4/29/11	5/11	Simi Valley Reg	4/29/11	5/11		Saint Louis SC	9/22/10	9/30/11			
Homestead AMC	4/29/11	5/11	Simpsonville GE	4/29/11	5/11		Salt Lake City CP I	1/3/11	6/3/11			
Honolulu Reg	4/29/11	5/11	Skokie AMC	4/29/11	5/11		San Antonio 3D	3/16/11	3/1/12			
Hooksett Zya	4/29/11	5/11	South Barrington AMC	4/29/11	5/11		Seattle PSC 2	6/18/10	12/19/11			
Hoover RMP	4/29/11	5/11	South Gate Reg	4/29/11	5/11	MJTTM	Singapore SC	1/1/10	4/1/11			
Houston GP AMC	4/29/11	5/11	South Jordan LHM	4/29/11	5/11		Sinsheim	4/7/11	4/14/12			
Houston Reg	4/29/11	5/11	South Miami AMC	4/29/11	5/11		Tampa MOSI	7/2/10	5/11			
Huntsville RMP	4/29/11	5/11	Spokane AMC	4/29/11	5/11		Tijuana	10/23/10	5/23/11			
Independence AMC	4/29/11	5/11	Springdale NA	4/29/11	5/11		Tokorozawa	4/1/11	7/1/11			
Indianapolis AMC	4/29/11	5/11	Sterling Hts AMC	4/29/11	5/11	MNM	Victoria DCI	11/5/10	5/5/11			
Irvine Reg	4/29/11	5/11	Stockton Reg	4/29/11	5/11		Washington NASM	6/11/10	6/8/11			
Jacksonville AMC	4/29/11	5/11	Stony Brook AMC	4/29/11	5/11		Loch Lomond	7/24/02				
Kanata AMC	4/29/11	5/11	Sugar Land AMC	4/29/11	5/11		Syracuse	3/19/11				
Kansas City AMC	4/29/11	5/11	Sunrise Reg	4/29/11	5/11		Bogota PA	3/11	4/11			
Kennesaw AMC	4/29/11	5/11	Tallahassee AMC	4/29/11	5/11	MNM	Buenos Aires NA	3/11	4/11			
Kent AMC	4/29/11	5/11	Tampa AMC	4/29/11	5/11		Cardiff Ode	4/2/11				
King of Prussia Reg	4/29/11	5/11	Tampa MOSI	4/29/11	5/11		Fukuoka UC	4/23/11	5/11			
Knoxville Reg	4/29/11	5/11	Tarentum Cmk	4/29/11	5/11		Gateshead Ode	4/8/11				
Lacey Reg	4/29/11	5/11	Temecula Reg	4/29/11	5/11		Greenwich Ode	4/8/11				
Lakeland Cob	4/29/11	5/11	Tempe Har	4/29/11	5/11	MNM	Guadalajara Cpl	3/11	4/11			
Lancaster Cmk	4/29/11	5/11	Tigard Reg	4/29/11	5/11		Juarez Cpl	3/11	4/11			
Langley Cpx	4/29/11	5/11	Tomball San	4/29/11	5/11		Kawasaki 109	4/23/11	5/11			
Lansing Cel	4/29/11	5/11	Toronto AMC	4/29/11	5/11		Kishiwada UC	4/23/11	5/11			
Las Vegas AS Reg	4/29/11	5/11	Torrance AMC	4/29/11	5/11		Liverpool Ode	4/6/11				
Las Vegas Bre	4/29/11	5/11	Tucson AMC	4/29/11	5/11	MNM	London BFI	4/2/11				
Las Vegas RR												

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Mexico City Per Cpl	3/11	4/11	Bangkok Rat Maj	3/24/11	4/11		Las Vegas Bre	3/25/11	4/11	
	Mexico City Uni Cpl	3/11	4/11	Batavia GQT	3/25/11	4/11		Las Vegas RR Reg	3/25/11	4/11	
	Monterrey Cpl	3/11	4/11	Baton Rouge RMP	3/25/11	4/11		Leawood AMC	3/25/11	4/11	
	Nagoya 109	4/23/11	5/11	Beavercreek RMP	3/25/11	4/11		Lincolnshire Reg	3/25/11	4/11	
	Norwich Ode	4/2/11		Bellevue LSC	3/25/11	4/11		Littitz Penn	3/25/11	4/11	
	Osaka 109	4/23/11	5/11	Bensalem AMC	3/25/11	4/11		Little Rock DT	3/25/11	4/11	
	Prague CC	3/11	4/11	Birmingham UK	4/13/11	4/11		Liverpool Ode	4/1/11	4/11	
	Sapporo UC	4/23/11	5/11	Boise Reg	3/25/11	4/11		Livonia AMC	3/25/11	4/11	
	Shobu 109	4/23/11	5/11	Bossier Reg	3/25/11	4/11		Lombard AMC	3/25/11	4/11	
	Sofia CC	3/11	4/11	Boston AMC	3/25/11	4/11		London BFI	4/1/11	4/11	
	Southampton Ode	4/2/11		Brandon AMC	3/25/11	4/11		Long Beach Reg	3/25/11	4/11	
	Sydney WBS	3/11	4/11	Bremen CXX	3/31/11	4/11		Los Angeles CC AMC	3/25/11	4/11	
	Tallahassee CLC	3/30/11		Brooklyn SB Reg	3/25/11	4/11		Los Angeles RMP	3/25/11	4/11	
	Tokyo 109	4/11	5/11	Bucharest CC	3/25/11	4/11		Los Angeles UC AMC	3/25/11	4/11	
	Toluca Cpl	3/11	4/11	Buford Reg	3/25/11	4/11		Louisville RMP	3/25/11	4/11	
	Urawa UC	4/23/11	5/11	Burbank AMC	3/25/11	4/11		Lyov KT	3/31/11	4/11	
	Wimbledon Ode	4/8/11		Calgary Cpx	3/25/11	4/11		Lynnwood AMC	3/25/11	4/11	
MOF	Chandigarh	5/1/10	4/11	Camarillo Reg	3/25/11	4/11		Lyon PN	3/30/11	4/11	
	Pensacola	11/8/96		Cardiff Ode	4/1/11	4/11		Manassas Reg	3/25/11	4/11	
MOTGL	Batavia GQT	1/14/11	1/13/12	Cary Reg	3/25/11	4/11		Manchester Ode	4/1/11	4/11	
	Boston MOS	1/1/11	6/1/11	Charleston SEC	3/25/11	4/11		Manchester RMP	3/25/11	4/11	
	Branson	3/17/11	6/30/11	Charlotte Reg	3/25/11	4/11		Mania MOA SM	3/25/11	4/11	
	Cincinnati MC	7/14/10	6/30/11	Chattanooga RMP	3/25/11	4/11		Maple Grove AMC	3/25/11	4/11	
	Columbus COSI	1/5/11	5/28/11	Cherry Hill AMC	3/25/11	4/11		McLean AMC	3/25/11	4/11	
	Detroit SC	7/31/08	7/31/11	Chicago Imx	3/25/11	4/11		Melbourne HCL	4/28/11	5/11	
	Dickson City GE	2/1/11	1/31/12	Columbia AMC	3/25/11	4/11		Melbourne MV	3/24/11	4/11	
	Noblesville GQT	2/23/11	1/13/12	Columbus ETC AMC	3/25/11	4/11		Merritt Island Cob	3/25/11	4/11	
	Norwalk	1/15/10	6/30/11	Columbus LTC AMC	3/25/11	4/11		Mesa DT	3/25/11	4/11	
	Portage GQT	2/16/11	1/13/12	Concord AMC	3/25/11	4/11		Mesquite AMC	3/25/11	4/11	
	Richmond SMV	1/23/10	6/30/11	Covina AMC	3/25/11	4/11		Methuen AMC	3/25/11	4/11	
	Rochester MSC	4/17/10	4/11	Cupertino AMC	3/25/11	4/11		Mexico City Per Cpl	3/25/11	4/11	
MTTM	Simpsonville GE	2/1/11	1/31/12	Curitiba	3/25/11	4/11		Mexico City Uni Cpl	3/25/11	4/11	
	Bogota Mal	3/1/11	2/12	Daegu CGV	3/31/11	4/11		Midlothian Reg	3/25/11	4/11	
	Saint Louis SC	10/29/09	6/12	Daejeon CGV	3/31/11	4/11		Milford RMP	3/25/11	4/11	
	San Antonio 3D	3/10/11	6/11	Dallas AMC	3/25/11	4/11		Mississauga AMC	3/25/11	4/11	
	Schenectady	9/27/10	6/29/11	Dallas Cmk	3/25/11	4/11		Mississauga Cpx	3/25/11	4/11	
Mummies	Bradford	2/14/09	6/11	Danvers AMC	3/25/11	4/11		Monterrey Cpl	3/25/11	4/11	
	Budapest CC	10/10	9/11	Davenport RMP	3/25/11	4/11		Morrow AMC	3/25/11	4/11	
	Cincinnati MC	9/16/09	7/31/11	Deer Park Reg	3/25/11	4/11		Moscow BD KS	3/31/11	4/11	
	Dallas MNS	3/23/11		Denver CC Reg	3/25/11	4/11		Moscow DL KS	3/31/11	4/11	
	Melbourne MV	2/1/11	11/30/11	Dickson RMP	3/25/11	4/11		Moscow KX	3/31/11	4/11	
	Milwaukee	12/10	5/11	Dickson City GE	3/25/11	4/11		Moscow KHI KS	3/31/11	4/11	
	Penrith	9/1/10	5/31/11	Doha VSM	3/24/11	4/11		Mumbai	3/25/11	4/11	
	Reno Fleisch	9/10	6/11	Dublin Reg	3/25/11	4/11		Naperville AMC	3/25/11	4/11	
	Richmond SMV	11/1/09	5/31/11	Eden Prairie AMC	3/25/11	4/11		Natick JF	3/25/11	4/11	
	Rochester MSC	4/11/11	4/8/12	Edina AMC	3/25/11	4/11		National City AMC	3/25/11	4/11	
ND	New Delhi ICC			Edmonton Cpx	3/25/11	4/11		New Brunswick AMC	3/25/11	4/11	
Niagara	Niagara Can DCI	7/1/86		Eindhoven PN	3/24/11	4/11		New Rochelle Reg	3/25/11	4/11	
	Niagara NY DCI	5/1/07		El Cajon Reg	3/30/11			New York 34 AMC	3/25/11	4/11	
OMATS	Gatineau	2/26/11		El Dorado Hills Reg	3/25/11	4/11		New York KB AMC	3/25/11	4/11	
Ozarks	Branson	1/93	12/11	Elizabeth AMC	3/25/11	4/11		New York LS AMC	3/25/11	4/11	
Pulse	Oulu	2/1/11	1/31/12	Emeryville AMC	3/25/11	4/11		Newport AMC	3/25/11	4/11	
QuantQue	Louisville SC	1/24/11	5/23/11	Escondido Reg	3/25/11	4/11		Noblesville GQT	3/25/11	4/11	
RATW	Lucerne	1/1/10	12/11	Eugene Reg	3/25/11	4/11		Norwich Ode	4/1/11	4/11	
Rhedeg	Penrith	7/1/00		Evansville Sho	3/25/11	4/11		Novosibirsk CP	3/31/11	4/11	
SammyAdv	Copenhagen	12/3/10	12/2/11	Fairbanks Reg	3/25/11	4/11		Odessa KT	3/31/11	4/11	
	Paris Geo	12/12/10	12/11/11	Fairfield Reg	3/25/11	4/11		Oklahoma City AMC	3/25/11	4/11	
SeaRex	Amneville	2/23/11	12/11	Fitchburg AMC	3/25/11	4/11		Olathe AMC	3/25/11	4/11	
	Birmingham UK	4/13/11		Fort Myers Reg	3/25/11	4/11		Oldsmar AMC	3/25/11	4/11	
	Boston NEA	5/28/10	12/31/11	Fort Wayne RMP	3/25/11	4/11		Omaha AMC	3/25/11	4/11	
	Copenhagen	2/11/11	12/11	Fresno Reg	3/25/11	4/11		Ontario Reg	3/25/11	4/11	
	Garza Garcia	12/2/10	12/31/11	Frisco AMC	3/25/11	4/11		Orange AMC	3/25/11	4/11	
	Hartford CSC	12/18/10	12/11	Garland AMC	3/25/11	4/11		Orange Park AMC	3/25/11	4/11	
	Houston MNS	1/7/11	12/11	Gateshead Ode	4/1/11	4/11		Orlando AMC	3/25/11	4/11	
	Huntsville	3/25/11	12/31/11	Glendale AMC	3/25/11	4/11		Orlando P Reg	3/25/11	4/11	
	Indianapolis Imx	2/1/11	12/11	Gloucester Cpx	3/25/11	4/11		Orlando WL Reg	3/25/11	4/11	
	Katowice CC	2/11/11	12/11	Grand Blanc NCG	3/25/11	4/11		Paramus AMC	3/25/11	4/11	
	Krakow CC	2/11/11	12/11	Grand Rapids Cel	3/25/11	4/11		Paris DV PN	3/30/11	4/11	
	Kuwait SCK	2/18/11	12/11	Graz CX	3/31/11	4/11		Paris Ivry PN	3/30/11	4/11	
	Lehi	5/28/10	12/31/11	Greenwich Ode	4/1/11	4/11		Pensacola RMP	3/25/11	4/11	
	Lodz CC	2/11/11	12/11	Guadalajara Cpl	3/25/11	4/11		Perrin	3/31/11	4/11	
	Mexico City Pap	2/4/11	12/11	Guatemala City Alb	3/31/11	4/11		Perth HCL	3/24/11	4/11	
	New York AMNH	1/11/11	12/11	Gwangju CGV	3/31/11	4/11		Philadelphia AMC	3/25/11	4/11	
	New York AMNH	1/19/11		Halifax	3/25/11	4/11		Phoenix DR AMC	3/25/11	4/11	
	Paris Geo	2/1/11	12/11	Hamilton AMC	3/25/11	4/11		Phoenix DV AMC	3/25/11	4/11	
	Portland OMSI	1/5/11	12/11	Hampton AMC	3/25/11	4/11		Plainville AMC	3/25/11	4/11	
	Poznan CC	2/11/11	12/11	Harahan AMC	3/25/11	4/11		Port Chester AMC	3/25/11	4/11	
	Prague CC I	2/17/11	12/11	Hazelwood Reg	3/25/11	4/11		Portage GQT	3/25/11	4/11	
	Saint Louis SC	1/14/11		Henderson Reg	3/25/11	4/11		Providence NA	3/25/11	4/11	
	San Antonio 3D	2/18/11	12/11	Highlands Ranch AMC	3/25/11	4/11		Pusan CGV	3/31/11	4/11	
	Singapore SC	9/1/10	6/30/11	Hodgkins AMC	3/25/11	4/11		Randolph NA	3/25/11	4/11	
	Tallahassee CLC	10/1/10	12/11	Homestead AMC	3/25/11	4/11		Reading JF	3/25/11	4/11	
	Tampa MOSI	9/3/10	6/11	Hong Kong IS UA	3/31/11	4/11		Reading RCT	3/25/11	4/11	
	Warsaw CC	2/11/11	12/11	Hong Kong MB UA	3/31/11	4/11		Renfrew Ode	4/1/11	4/11	
	Zion	5/28/10	12/31/11	Honolulu Reg	3/25/11	4/11		Richmond Cpx	3/25/11	4/11	
Sharks3D	Budapest CC	4/22/10	12/11	Hooksett Zya	3/25/11	4/11		Riverside AMC	3/25/11	4/11	
	Hartberg	4/22/10	12/11	Hoover RMP	3/25/11	4/11		Rochester Cmk	3/25/11	4/11	
	Louisville SC	3/18/11	12/11	Houston GP AMC	3/25/11	4/11		Rockaway AMC	3/25/11	4/11	
SOSPI	La Coruna	10/25/10	10/24/11	Houston Reg	3/25/11	4/11		Roseville AMC	3/25/11	4/11	
	Sofia CC I	10/1/10	9/30/11	Hyderabad	3/25/11	4/11		Rotterdam PN	3/24/11	4/11	
SU	Chongqing STM	12/20/10	12/19/11	Ilisan CGV	3/31/11	4/11		Rouen PN	3/30/11	4/11	
SuckPunc	Albany Reg	3/25/11	4/11	Incheon CGV	3/31/11	4/11		Rowland Heights AMC	3/25/11	4/11	
	Alexandria AMC	3/25/11	4/11	Independence AMC	3/25/11	4/11		Saco Zya	3/25/11	4/11	
	Alhambra Reg	3/25/11	4/11	Indianapolis AMC	3/25/11	4/11		Sacramento Imx	3/25/11	4/11	
	Aliso Viejo Reg	3/25/11	4/11	Irvine Reg	3/25/11	4/11		Saint Louis Weh	3/25/11	4/11	
	Altamonte AMC	3/25/11	4/11	Jacksonville AMC	3/25/11	4/11		Saint Petersburg FK	3/31/11	4/11	
	Amarillo Reg	3/25/11	4/11	Juarez Cpl	3/25/11	4/11		Saint Petersburg Kar	3/31/11	4/11	
	Amsterdam PN	3/24/11	4/11	Kanata AMC	3/25/11	4/11		Saint Petersburg KS	3/31/11	4/11	
	Anchorage Reg	3/25/11	4/11	Kansas City AMC	3/25/11	4/11		Saint Petersburg Muv	3/25/11	4/11	
	Apple Valley Imx	3/25/11	4/11	Kaohsiung Vie	3/31/11	4/11		Salt Lake City Clark	3/25/11	4/11	
	Arcadia AMC	3/25/11	4/11	Kennesaw AMC	3/25/11	4/11		San Antonio San	3/25/11	4/11	
	Arlington AMC	3/25/11	4/11	Kent AMC	3/25/11	4/11		San Diego MV AMC	3/25/11	4/11	
	Astana KP	3/31/11	4/11	Kiev KT	3/31/11	4/11		San Diego PP AMC	3/25/11	4/11	
	Atlanta Reg	3/25/11	4/11	King of Prussia Reg	3/25/11	4/11		San Diego Reg	3/25/11	4/11	
	Atlantic City	3/25/11	4/11	Kingston Ode	4/1/11	4/11		San Francisco AMC	3/25/11	4/11	
	Auburn Hills AMC	3/25/11	4/11	Knoxville Reg	3/25/11	4/11		San Jose AMC	3/25/11	4/11	
	Augusta Reg	3/25/11	4/11	Labege PN	3/30/11	4/11		San Jose Rep	3/25/11	4/11	
	Austin	3/25/11	4/11	Lacey Reg	3/25/11	4/11		Sandy LHM	3/25/11	4/11	
	Aventura AMC	3/25/11	4/11	Lakeland Cob	3/25/11	4/11		Santa Clara AMC	3/25/11	4/11	
	Baltimore AMC	3/25/11	4/11	Langley Cpx	3/25/11	4/11		Sao Paulo	3/25/11	4/11	
	Bangkok Par Maj	3/24/11	4/11	Lansing Cel	3/25/11	4/11		Saratov CP	3/31/11	4/11	
	Bangkok Pin Maj	3/24/11	4/11	Las Vegas AS Reg	3/25/11	4/11		Schaumburg AMC	3/25/11	4/11	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Seattle PSC 2	3/25/11	4/11		Boston MOS	3/18/11	12/11	WildDream	Denver MNS	2/23/11	
	Seattle TP Reg	3/25/11	4/11		Branson	3/18/11	12/11		Salt Lake City Clark	3/25/11	
	Seoul CGV	3/31/11	4/11		Charlotte DP	3/18/11	12/11	WS3D	La Coruna	10/25/10	10/24/11
	Seoul Wanh CGV	3/31/11	4/11		Chicago MSI	3/18/11	12/11	WTTR3D	Lehi	10/1/10	12/31/11
	Silver Spring Reg	3/25/11	4/11		Cincinnati MC	3/30/11	12/11	ZionCany	Zion	7/1/08	
	Simi Valley Reg	3/25/11	4/11		Cleveland	3/18/11	12/11				
	Simpsonville GE	3/25/11	4/11		Columbus GA	3/30/11	12/11				
	Skokie AMC	3/25/11	4/11		Des Moines	3/23/11	12/11				
	Sofia CC	3/25/11	4/11		Fort Worth	3/23/11	12/11				
	South Barrington AMC	3/25/11	4/11		Garden City	4/1/11	12/11				
	South Gate Reg	3/25/11	4/11		Hague	3/18/11	12/31/11				
	South Jordan LHM	3/25/11	4/11		Hutchinson	3/23/11	12/11				
	South Miami AMC	3/25/11	4/11		Jersey City	3/18/11	12/11				
	Southampton Ode	4/1/11	4/11		Lubbock	3/18/11	12/11				
	Spokane AMC	3/25/11	4/11		Milwaukee	3/23/11	12/11				
	Springdale NA	3/25/11	4/11		Philadelphia FI	3/18/11	12/11				
	Sterling Hts AMC	3/25/11	4/11		Pittsburgh CSC	3/25/11	12/11				
	Stockton Reg	3/25/11	4/11		Saint Louis SC	3/23/11	12/11				
	Stony Brook AMC	3/25/11	4/11		San Diego RHF	3/18/11	12/11				
	Sugar Land AMC	3/25/11	4/11		Tampa MOSI	3/18/11	12/11				
	Sunrise Reg	3/25/11	4/11		Toronto OSC	3/25/11	12/11				
	Sydney HCL	3/24/11	4/11	ToFly	Washington NASM	7/1/76					
	Sydney WBS	3/24/11	4/11	Trex	Norwalk	4/11	9/5/11				
	Taipei Mir	3/31/11	4/11	TronLeg	Norwalk	2/18/11					
	Taipei Vie	3/31/11	4/11		San Jose Tech	3/25/11					
	Tallahassee AMC	3/25/11	4/11	TTL	Vancouver TWS	9/16/10	8/11				
	Tampa AMC	3/25/11	4/11	UnderSea	Shreveport	3/23/11					
	Tampa MOSI	4/9/11		UWT3D	Beijing CSTM 3D	10/15/10	10/11				
	Tarentum Crmk	3/25/11	4/11		Berlin CS	6/3/10	6/11				
	Temecula Reg	3/25/11	4/11		Chattanooga TA	10/27/10	10/11				
	Tempe Har	3/25/11	4/11		Davenport Put	2/9/11	8/30/11				
	Tigard Reg	3/25/11	4/11		Dongguan STM	3/1/11	2/12				
	Toluca Cpl	3/25/11	4/11		Edmonton TWS	2/9/11	10/11				
	Tomball San	3/25/11	4/11		Fort Lauderdale	2/11/11	3/10/12				
	Toronto AMC	3/25/11	4/11		Gatineau	1/15/11	7/1/11				
	Toronto Cpx	3/25/11			Leon Exp	3/1/11	12/1/11				
	Torrance AMC	3/25/11	4/11		Lucerne	6/17/10	6/30/11				
	Tucson AMC	3/25/11	4/11		Moscow Nes	9/1/10	7/11				
	Tukwila AMC	3/25/11	4/11		Phoenix ASC	4/8/11	9/5/11				
	Tulsa AMC	3/25/11	4/11		Quebec	1/21/11	10/21/11				
	Tuscaloosa Cob	3/25/11	4/11		Raleigh	2/2/11	11/30/11				
	Ufa CP	3/31/11	4/11		Saint Augustine	2/2/11	1/25/12				
	Uxbridge Ode	4/1/11	4/11		San Diego RHF	2/25/10	4/15/11				
	Valencia Reg	3/25/11	4/11		Seattle PSC 2	1/14/11	4/14/11				
	Vienna CX	3/31/11	4/11		Shenyang SC	3/31/11	6/30/11				
	Virginia Beach AMC	3/25/11	4/11		Singapore DC	2/17/11	5/17/11				
	Voronezh CP	3/31/11	4/11		Tijuana	7/22/10					
	Wauwatosa AMC	3/25/11	4/11	VanGogh	Richmond SMV	5/1/10	4/11				
	West Nyack Imx	3/25/11	4/11	VOTDS	Kenner	8/1/10	7/30/11				
	West Palm Beach Muv	3/25/11	4/11	Vulcania	Vulcania	2/22/02					
	Westbury Reg	3/25/11	4/11	WATE	Katoomba	6/1/97					
	Westlake Reg	3/25/11	4/11	Whales	Norwalk	3/4/11	5/26/11				
	Westminster Orc AMC	3/25/11	4/11	WildOcea	Barcelona	10/09	6/11				
	Westminster Pro AMC	3/25/11	4/11		Birmingham AL	9/29/10	4/11				
	Whitby AMC	3/25/11	4/11		Bradford	5/7/10	5/1/11				
	White Plains NA	3/25/11	4/11		Budapest CC	2/1/11	8/31/11				
	Wichita WT	3/25/11	4/11		Cairo EMA	9/10	8/11				
	Williamsville Reg	3/25/11	4/11		Des Moines	1/19/11	1/12				
	Wimbledon Ode	4/1/11	4/11		Erie	11/15/10	4/30/11				
	Woodbridge AMC	3/25/11	4/11		Fort Worth	4/22/11	12/31/11				
	Woodbridge Cpx	3/25/11	4/11		Galveston	6/17/09	5/11				
	Woodland Hills AMC	3/25/11	4/11		Kansas City Sci	2/1/11	8/31/11				
	Woodridge Crmk	3/25/11	4/11		London SM	10/27/10	11/1/11				
	Yekaterinburg CP	3/31/11	4/11		Madrid	10/09	6/11				
	Ypsilanti RMP	3/25/11	4/11		Mexicali	2/1/11	6/30/11				
Supespee	Indianapolis Imx	8/1/10	7/11		Mobile	10/6/10	4/11				
TA	Albany GA	3/18/11	12/11		Regina	2/15/11	10/11				
	Atlanta FMNH	4/6/11	12/11		Reno Fleisch	2/1/11	8/31/11				
	Austin	3/18/11	12/11		Valencia Spn	9/09	4/11				
	Birmingham AL	3/23/11	12/11		Virginia Beach AMSC	1/12/11	8/11				

April 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	AlienAdv	7/5/10	7/4/11	Astana KP	SuckPunc	3/31/11	4/11		MOTGL	1/14/11	1/13/12
Alamogordo	JIAC	4/6/11		Atlanta FMNH	Animalop	10/9/10	6/1/11	Baton Rouge RMP	SuckPunc	3/25/11	4/11
Albany GA	TA	3/18/11	12/11		TA	4/6/11	12/11		BTBW	4/8/11	4/11
Albany Reg	BTBW	4/8/11	4/11	Atlanta Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Beavercreek RMP	SuckPunc	3/25/11	4/11
Alexandria AMC	SuckPunc	3/25/11	4/11	Atlantic City	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11		CRA	2/1/11	7/11		FastFive	4/29/11	5/11
Alhambra Reg	SuckPunc	3/25/11	4/11	Auburn Hills AMC	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	Beijing CSTM 3D	UWT3D	10/15/10	10/11
Aliso Viejo Reg	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Bellevue LSC	FastFive	4/29/11	5/11
	BTBW	4/8/11	4/11	Augusta Reg	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	Bensalem AMC	BTBW	4/8/11	4/11
Altamonte AMC	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
	BTBW	4/8/11	4/11	Austin	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11		BTBW	4/8/11		Berlin CS	HauCast	4/5/01	
	SuckPunc	3/25/11	4/11		LOF	9/15/10	9/10/11		UWT3D	6/3/10	6/11
Amarillo Reg	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Birmingham AL	BTBW	4/8/11	
	FastFive	4/29/11	5/11		TA	3/18/11	12/11		TA	3/23/11	12/11
	SuckPunc	3/25/11	4/11	Aventura AMC	FastFive	4/29/11	5/11		WildOcea	9/29/10	4/11
Amneville	SeaRex	2/23/11	12/11		SuckPunc	3/25/11	4/11	Birmingham UK	SeaRex	4/13/11	
Amsterdam PN	SuckPunc	3/24/11	4/11	Baltimore AMC	BTBW	4/8/11	4/11		SuckPunc	4/13/11	4/11
Anchorage Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Bogota Mal	MTTM	3/1/11	2/12
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Bogota PA	MNM	3/11	4/11
	SuckPunc	3/25/11	4/11	Baltimore MSC	Extreme	1/4/11	6/30/11	Boise Reg	BTBW	4/8/11	4/11
Apple Valley Imx	BTBW	4/8/11			GCA	8/4/10	7/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		JTM	3/8/11	9/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	Bangkok Par Maj	SuckPunc	3/24/11	4/11	Bossier Reg	BTBW	4/8/11	4/11
Arcadia AMC	BTBW	4/8/11	4/11		SuckPunc	3/24/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Bangkok Rat Maj	SuckPunc	3/24/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	Barcelona	Arabia3D	3/11/11	6/15/11	Boston AMC	FastFive	4/29/11	5/11
Arlington AMC	BTBW	4/8/11	4/11		WildOcea	10/09	6/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11	Batavia GQT	BTBW	4/8/11	4/11	Boston MOS	MOTGL	1/1/11	6/1/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		TA	3/18/11	12/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Boston NEA	BTBW	4/8/11		Danvers AMC	FastFive	4/29/11	5/11	Gateshead Ode	SeaRex	12/2/10	12/31/11
	SeaRex	5/28/10	12/31/11		SuckPunc	3/25/11	4/11		MNM	4/8/11	
Bradford	DinoAliv	1/6/09	6/11	Davenport Put	BTBW	4/8/11			SuckPunc	4/1/11	4/11
	Mummies	2/14/09	6/11		UWT3D	2/9/11	8/30/11	Gatineau	Animalop	1/4/11	4/7/11
Brandon AMC	WildOcea	5/7/10	5/1/11	Davenport RMP	BTBW	4/8/11	4/11		BTBW	4/8/11	
	FastFive	4/29/11	5/11		SuckPunc	4/29/11	5/11		OMATS	2/26/11	
Branson	SuckPunc	3/25/11	4/11	Dayton	SuckPunc	3/25/11	4/11	Glasgow	UWT3D	1/15/11	7/1/11
	BTBW	4/8/11			FightPil	12/3/04	5/11	Glendale AMC	FMTTM	6/6/09	5/31/11
	MOTGL	3/17/11	6/30/11	Dearborn	LOF	6/12/10	6/12/11		BTBW	4/29/11	4/11
	Ozarks	1/9/3	12/11		Animalop	4/13/11	5/19/11		FastFive	4/29/11	5/11
	TA	3/18/11	12/11		BTBW	4/8/11			SuckPunc	3/25/11	4/11
Bremen Cxx	BTBW	4/8/11	4/11		CRA	4/13/11	11/11	Gloucester Cpx	FastFive	4/29/11	5/11
Bremen CXX	SuckPunc	3/31/11	4/11		Dolphins	4/8/11	11/17/11		SuckPunc	3/25/11	4/11
Brentwood RMP	FastFive	4/29/11	5/11		LOF	10/13/10	10/11	Grand Blanc NCG	BTBW	4/8/11	4/11
Brooklyn SB Reg	BTBW	4/8/11	4/11	Deer Park Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	Denver CC Reg	SuckPunc	3/25/11	4/11	Grand Canyon DCI	GC	11/1/99	12/11
Bucharest CC	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Grand Rapids Cel	BTBW	4/8/11	4/11
Budapest CC	BTBW	4/8/11	4/11	Denver MNS	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
	Mummies	10/10	9/11		BTBW	4/8/11			SuckPunc	3/25/11	4/11
	Sharks3D	4/22/10	12/11	Des Moines	WildDream	2/23/11		Graz CX	BTBW	4/8/11	4/11
	WildOcea	2/1/11	8/31/11		Arabia3D	4/29/10	4/11		SuckPunc	3/31/11	4/11
Buenos Aires NA	MNM	3/11	4/11		BTBW	4/8/11		Greenwich Ode	MNM	4/8/11	
Buford Reg	BTBW	4/8/11	4/11		TA	3/23/11	12/11		SuckPunc	4/1/11	4/11
	FastFive	4/29/11	5/11		WildOcea	1/19/11	1/12	Guadalajara Cpl	MNM	3/11	4/11
	SuckPunc	3/25/11	4/11	Destin RMP	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
Burbank AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Guatemala City Alb	SuckPunc	3/31/11	4/11
	FastFive	4/29/11	5/11	Detroit SC	SuckPunc	3/25/11	4/11	Guayaquil	JIAC	3/1/11	2/28/12
	SuckPunc	3/25/11	4/11		Animalop	3/18/09	3/12	Gwangju CGV	SuckPunc	3/31/11	4/11
Cairo EMA	WildOcea	9/10	8/11		DinoAliv	2/1/11	1/31/12	Hague	Arabia3D	2/14/11	2/13/12
Calgary Cpx	BTBW	4/8/11	4/11	Dickson City GE	MOTGL	7/31/08	7/31/11		TA	3/18/11	12/31/11
	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	Halifax	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
Calgary TWS	Animalop	10/31/09	10/11		MOTGL	2/1/11	1/31/12		SuckPunc	3/25/11	4/11
	Sugs	9/1/11	7/11	Doha VSM	SuckPunc	3/25/11	4/11	Hamilton AMC	BTBW	4/8/11	4/11
Camarillo Reg	BTBW	4/8/11	4/11		SuckPunc	3/24/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Dollywood	HeartSon	3/31/10	12/31/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	Dongguan STM	LOF	1/1/11	1/1/12	Hampton AMC	FastFive	4/29/11	5/11
Cardiff Ode	MNM	4/2/11			UWT3D	3/1/11	2/12		SuckPunc	3/25/11	4/11
	SuckPunc	4/1/11	4/11	Dublin Reg	BTBW	4/8/11	4/11	Hampton VASC	BTBW	4/8/11	
Cary Reg	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Eden Prairie AMC	SuckPunc	3/25/11	4/11		Galapago	4/6/11	
Cathedral City	BTBW	4/8/11			FastFive	4/29/11	5/11	Harahan AMC	LOF	10/15/10	
Center Valley RMP	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11
Chandigarh	MOF	5/1/10	4/11	Edina AMC	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
Chantilly	FightPil	12/10/04	5/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	LOF	6/11/10	6/9/11	Edmonton Cpx	FastFive	4/29/11	5/11	Harrisburg	BTBW	4/8/11	
Charleston SEC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11		LOF	2/11/11	9/7/11
	FastFive	4/29/11	5/11	Edmonton TWS	BTBW	4/8/11		Hartberg	Sharks3D	4/22/10	12/11
	SuckPunc	3/25/11	4/11		Bugs	12/3/10	6/11	Hartford CSC	LOF	7/8/10	7/9/11
Charlotte DP	Alps	11/8/10	5/11	Eilat Epic	UWT3D	2/9/11	10/11		SeaRex	12/18/10	12/11
	BTBW	4/8/11			GCA	4/30/10	4/11	Hastings	Alps	2/2/11	10/9/11
	TA	3/18/11	12/11	Eindhoven PN	SuckPunc	3/24/11	4/11		BTBW	4/8/11	4/11
Charlotte Reg	FastFive	4/29/11	5/11	El Cajon Reg	BTBW	4/8/11	4/11	Hazelwood Reg	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
Chattanooga RMP	FastFive	4/29/11	5/11		SuckPunc	3/30/11		Henderson Reg	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11	El Dorado Hills Reg	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
Chattanooga TA	BTBW	4/8/11			SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	UWT3D	10/27/10	10/11	Elizabeth AMC	BTBW	4/8/11	4/11	Highlands Ranch AMC	FastFive	4/29/11	5/11
Cherry Hill AMC	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11	Emeryville AMC	SuckPunc	3/25/11	4/11	Hodgkins AMC	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
Chicago Imx	BTBW	4/8/11			FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
	DinoAliv	9/16/10	8/30/11	Erie	SuckPunc	3/25/11	4/11	Homestead AMC	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11		DinoAliv	7/10	7/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Escondido Reg	WildOcea	11/15/10	4/30/11		SuckPunc	3/25/11	4/11
Chicago MSI	TA	3/18/11	12/11		BTBW	4/8/11	4/11	Hong Kong IS UA	SuckPunc	3/31/11	4/11
Chongqing STM	SU	12/20/10	12/19/11		FastFive	4/29/11	5/11	Hong Kong MB UA	SuckPunc	3/31/11	4/11
Cincinnati MC	MOTGL	7/14/10	6/30/11	Eugene Reg	SuckPunc	3/25/11	4/11	Hong Kong SM	GP	1/1/11	12/31/11
	Mummies	9/16/09	7/31/11		BTBW	4/8/11	4/11	Honolulu Reg	BTBW	4/8/11	4/11
	TA	3/30/11	12/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
Cleveland	BTBW	4/8/11			SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	TA	3/18/11	12/11	Evansville Sho	BTBW	4/8/11	4/11	Hooksett Zya	BTBW	4/8/11	4/11
Col Springs Cmk	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Fairbanks Reg	SuckPunc	3/25/11	4/11	Hoover RMP	SuckPunc	3/25/11	4/11
Columbia AMC	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Fairfield Reg	FastFive	4/29/11	5/11	Houston GP AMC	SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
Columbus COSI	MOTGL	1/5/11	5/28/11	Fitchburg AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
Columbus ETC AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Houston MNS	BTBW	4/8/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		SeaRex	1/7/11	12/11
	SuckPunc	3/25/11	4/11	Fort Lauderdale	BTBW	4/8/11	4/11	Houston Reg	FastFive	4/29/11	5/11
Columbus GA	BTBW	4/8/11			FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
	FightPil	6/9/10	8/11		SuckPunc	3/25/11	4/11	Huntsville	LOF	3/7/11	3/7/12
	TA	3/30/11	12/11		AfricaAdv	1/18/08	12/11	Huntsville RMP	SeaRex	3/25/11	12/31/11
Columbus LTC AMC	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Hutchinson	TA	3/23/11	12/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Hyderabad	SuckPunc	3/25/11	4/11
Concord AMC	FastFive	4/29/11	5/11	Fort Myers Reg	UWT3D	2/11/11	3/10/12		SuckPunc	3/31/11	4/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	Ilsan CGV	SuckPunc	3/31/11	4/11
Copenhagen	LOF	10/15/10	8/15/11		FastFive	4/29/11	5/11	Incheon CGV	SuckPunc	3/31/11	4/11
	SammyAdv	12/3/10	12/2/11	Fort Wayne RMP	SuckPunc	3/25/11	4/11	Independence AMC	BTBW	4/8/11	4/11
	SeaRex	2/11/11	12/11		BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
Corpus Christi	FightPil	2/3/05	5/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
	LOF	3/1/11	3/1/12	Fort Worth	SuckPunc	3/25/11	4/11	Indianapolis AMC	FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		Animalop	11/23/09	7/1/11		SuckPunc	3/25/11	4/11
Corpus Christi Cmk	FastFive	4/29/11	5/11		TA	3/23/11	12/11	Indianapolis Imx	BTBW	4/8/11	
Council Bluffs AMC	FastFive	4/29/11	5/11		WildOcea	4/22/11	12/31/11		SeaRex	2/11/11	12/11
Covina AMC	BTBW	4/8/11	4/11	Fresno Reg	BTBW	4/8/11	4/11		SupeSpee	8/1/10	7/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Irvine Reg	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11	Frisco AMC	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
Cupertino AMC	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Jackson MS	FMTTM	2/15/11	2/14/12
Curitiba	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		HOTB	12/1/10	5/11
Daegu CGV	SuckPunc	3/31/11	4/11	Fukuoka UC	MNM	4/23/11	5/11	Jacksonville AMC	FastFive	4/29/11	5/11
Daegon CGV	SuckPunc	3/31/11	4/11	Galveston	AfricaAdv	7/1/10	6/11		SuckPunc	3/25/11	4/11
Dallas AMC	BTBW	4/8/11	4/11		LOF	11/13/10	5/29/11	Jakarta	Arabia3D	4/20/11	10/19/11
	FastFive	4/29/11	5/11		WildOcea	6/17/09	5/11	Jersey City	India	2/25/11	4/11
	SuckPunc	3/25/11	4/11	Garden City	LOF	6/18/10	6/18/11		TA	3/18/11	12/11
Dallas Cmk	BTBW	4/8/11	4/11		TA	4/1/11	12/11	Juarez Cpl	MNM	3/11	4/11
	FastFive	4/29/11	5/11	Garland AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Kanata AMC	FastFive	4/29/11	5/11
Dallas MNS	Bugs	11/24/10	6/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	Mummies	3/23/11		Garza Garcia	BTBW	4/11		Kansas City AMC	BTBW	4/8/11	4/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	FastFive	4/29/11	5/11	Lucknow	Dolphins	5/15/10	11/11	Newport AMC	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11		GP	1/3/11	7/2/11		FastFive	4/29/11	5/11
Kansas City Sci	WildOcea	2/1/11	8/31/11	Lvov KT	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11
Kaohsiung	GCA	1/1/11	6/30/11	Lynnwood AMC	BTBW	4/8/11	4/11	Niagara Can DCI	Niagara	7/1/86	
	LOF	1/10/11	7/1/11		FastFive	4/29/11	5/11	Niagara NY DCI	Niagara	5/1/07	
Kaohsiung Vie	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11	Noblesville GQT	FastFive	4/29/11	5/11
Katoomba	WATE	6/1/97		Lyon PN	SuckPunc	3/30/11	4/11		MOTGL	2/23/11	1/13/12
Katowice CC	BTBW	4/8/11	4/11	Madrid	WildOcea	10/09	6/11		SuckPunc	3/25/11	4/11
	SeaRex	2/11/11	12/11	Manassas Reg	BTBW	4/8/11	4/11	Norwalk	Alaska	3/24/11	5/26/11
Kawasaki 109	MNM	4/23/11	5/11		FastFive	4/29/11	5/11		BTBW	4/8/11	9/5/11
Kenner	VOTDS	8/1/10	7/30/11		SuckPunc	3/25/11	4/11		Dolphins	4/11	9/5/11
Kennesaw AMC	BTBW	4/8/11	4/11	Manchester Ode	MNM	4/2/11			MOTGL	1/15/10	6/30/11
	FastFive	4/29/11	5/11		SuckPunc	4/1/11	4/11		Trex	4/11	9/5/11
	SuckPunc	3/25/11	4/11	Manchester RMP	BTBW	4/8/11	4/11		TronLeg	2/18/11	
Kent AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		Whales	3/4/11	5/26/11
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Norwich Ode	MNM	4/2/11	
	SuckPunc	3/25/11	4/11	Manila MOA SM	SuckPunc	3/25/11	4/11		SuckPunc	4/1/11	4/11
Kiev KT	SuckPunc	3/31/11	4/11	Maple Grove AMC	FastFive	4/29/11	5/11	Novosibirsk CP	SuckPunc	3/31/11	4/11
King of Prussia Reg	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Nuremberg I	AfricAdv	1/1/10	6/14/11
	FastFive	4/29/11	5/11	McLean AMC	FastFive	4/29/11	5/11	Odessa KT	SuckPunc	3/31/11	4/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Oklahoma City AMC	BTBW	4/8/11	4/11
Kingston Ode	SuckPunc	4/1/11	4/11	McMinnville	FightPil	3/21/07	1/12		FastFive	4/29/11	5/11
Kishiwada UC	MNM	4/23/11	5/11		LOF	7/7/10	6/18/11		SuckPunc	3/25/11	4/11
Knoxville Reg	BTBW	4/8/11	4/11	Melbourne HCL	BTBW	4/8/11	4/11	Oklahoma City SMO	Extreme	8/25/10	8/11
	FastFive	4/29/11	5/11		SuckPunc	4/28/11	5/11		FightPil	12/15/09	5/11
	SuckPunc	3/25/11	4/11	Melbourne MV	BTBW	4/8/11	4/11		LOF	3/11/11	3/11/12
Krakow CC	BTBW	4/8/11	4/11		DinoAliv	1/6/10	10/11	Olathe AMC	BTBW	4/8/11	4/11
	SeaRex	2/11/11	12/11		Mummies	2/1/11	11/30/11		FastFive	4/29/11	5/11
Kuwait SCK	Arabia3D	5/25/10	5/11		SuckPunc	3/24/11	4/11		SuckPunc	3/25/11	4/11
	LOF	11/16/10	11/16/11	Memphis Pink	LOF	3/9/11	11/11/11	Oldsmar AMC	FastFive	4/29/11	5/11
	SeaRex	2/18/11	12/11	Merritt Island Cob	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
La Coruna	SOSPI	10/25/10	10/24/11		FastFive	4/29/11	5/11	Omaha AMC	FastFive	4/29/11	5/11
	WS3D	10/25/10	10/24/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
Labège PN	SuckPunc	3/30/11	4/11	Mesa DT	BTBW	4/8/11	4/11	Omaha Zoo	BTBW	4/8/11	4/11
Lacey Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Ontario Reg	FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Mesquite AMC	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	Orange AMC	BTBW	4/8/11	4/11
Lakeland Cob	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Methuen AMC	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	Orange Park AMC	FastFive	4/29/11	5/11
Lancaster Crnk	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
Langley Cpx	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Orlando AMC	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11	Mexicali	WildOcea	2/1/11	6/30/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Mexico City Pap	LOF	9/18/10	6/18/11		SuckPunc	3/25/11	4/11
Lansing Cel	BTBW	4/8/11	4/11		SeaRex	2/4/11	12/11	Orlando P Reg	FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11	Mexico City Per Cpl	MNM	3/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Orlando SC	JGWC	2/12/11	7/31/11
Las Vegas AS Reg	BTBW	4/8/11	4/11	Mexico City Uni Cpl	MNM	3/11	4/11	Orlando WL Reg	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Miami Cob	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
Las Vegas Bre	BTBW	4/8/11	4/11	Midlothian Reg	BTBW	4/8/11	4/11	Osaka 109	MNM	4/23/11	5/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Oulu	Pulse	2/1/11	1/31/12
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Paramus AMC	BTBW	4/8/11	4/11
Las Vegas RR Reg	BTBW	4/8/11	4/11	Milford RMP	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	Milwaukee	SuckPunc	3/25/11	4/11	Paris DV PN	SuckPunc	3/30/11	4/11
Leawood AMC	BTBW	4/8/11	4/11		Bugs	9/14/10	6/11/11	Paris Geo	India	2/1/11	
	FastFive	4/29/11	5/11		HPDH1	3/31/11			SammyAdv	12/12/10	12/11/11
	SuckPunc	3/25/11	4/11		Mummies	12/10	5/11		SeaRex	2/1/11	12/11
Lehi	SeaRex	5/28/10	12/31/11		TA	3/23/11	12/11	Paris Ivry PN	SuckPunc	3/30/11	4/11
	WTR3D	10/1/10	12/31/11	Mississauga AMC	FastFive	4/29/11	5/11		Animalop	1/1/11	8/1/11
Leon Exp	LOF	12/1/10	5/1/11		SuckPunc	3/25/11	4/11	Penrith	Mummies	9/1/10	5/31/11
	UWT3D	3/1/11	12/11/11	Mississauga Cpx	BTBW	4/8/11	4/11		Rheged	7/1/00	
Lincolnshire Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Pensacola	BTBW	4/8/11	
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		FightPil	4/1/107	5/11
	SuckPunc	3/25/11	4/11	Mobile	Bugs	2/2/11	5/27/11		MOF	1/18/96	
Lithonia AMC	FastFive	4/29/11	5/11		WildOcea	10/6/10	4/11	Pensacola RMP	FastFive	4/29/11	5/11
Lititz Penn	BTBW	4/8/11	4/11	Monterrey Cpl	MNM	3/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	Peoria RMP	FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	Montreal Cpx	FastFive	4/29/11	5/11	Perm	SuckPunc	3/31/11	4/11
Little Rock DT	BTBW	4/8/11	4/11	Montreal SC	BTBW	4/8/11	4/11	Perth HCL	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11	Morrow AMC	BTBW	4/8/11	4/11		SuckPunc	3/24/11	4/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	Philadelphia AMC	BTBW	4/8/11	4/11
Liverpool Ode	MNM	4/6/11			SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
	SuckPunc	4/1/11	4/11	Moscow BD KS	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11
Livonia AMC	FastFive	4/29/11	5/11	Moscow DL KS	SuckPunc	3/31/11	4/11	Philadelphia FI	Arabia3D	9/15/10	9/14/11
	SuckPunc	3/25/11	4/11	Moscow Kar	SuckPunc	3/31/11	4/11		FastFive	4/29/11	5/11
Loch Lomond	LOLL	7/24/02		Moscow Khi KS	SuckPunc	3/31/11	4/11		LOF	3/5/11	8/5/11
Lodz CC	BTBW	4/8/11	4/11	Moscow Nes	UWT3D	9/1/10	7/11		TA	3/18/11	12/11
	SeaRex	2/11/11	12/11	Mumbai	CRA	2/1/11	7/31/11	Phoenix ASC	UWT3D	4/8/11	9/5/11
Lombard AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	Phoenix DR AMC	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11	Myrtle Beach DCI	Arabia3D	2/11/11	12/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
London BFI	AfricAdv	9/27/10	9/26/11	Nagoya 109	MNM	4/23/11	5/11	Phoenix DV AMC	BTBW	4/8/11	4/11
	MNM	4/2/11		Naperville AMC	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	SuckPunc	4/1/11	4/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11
London SM	LOF	7/14/10	7/12/11	Natick JF	SuckPunc	3/25/11	4/11	Pittsburgh CSC	Animalop	1/1/10	1/2/12
	WildOcea	10/27/10	11/11/11		BTBW	4/8/11	4/11		TA	3/25/11	12/11
Long Beach Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	Plainville AMC	BTBW	4/8/11	4/11
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11	National City AMC	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11
Los Angeles CC AMC	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	Poitiers Imax	HOTB	2/1/10	12/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		HOTB	2/1/11	12/31/11
Los Angeles CSC	BTBW	4/8/11	4/11	New Brunswick AMC	BTBW	4/8/11	4/11	Port Chester AMC	BTBW	4/8/11	4/11
Los Angeles RMP	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11		FastFive	4/29/11	5/11
	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11	New Delhi ICC	ND			Portage GQT	BTBW	4/8/11	4/11
Los Angeles UC AMC	FastFive	4/29/11	5/11	New Rochelle Reg	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		MOTGL	2/16/11	1/13/12
Louisville RMP	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
	FastFive	4/29/11	5/11	New York 34 AMC	BTBW	4/8/11	4/11	Portland OMSI	BTBW	4/8/11	4/11
	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11		SeaRex	1/5/11	12/11
Louisville SC	Arabia3D	6/12/10	6/11/11		SuckPunc	3/25/11	4/11	Poznan CC	BTBW	4/8/11	4/11
	LOF	1/5/11	7/3/11	New York AMNH	SeaRex	1/11/11	12/11		SeaRex	2/11/11	12/11
	QuantQue	1/24/11	5/23/11		SeaRex	1/19/11		Prague CC	BTBW	4/8/11	4/11
	Sharks3D	3/18/11	12/11	New York Emp AMC	BTBW	4/					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Raleigh	BTBW FastFive HTTYD UWT3D	4/8/11 4/29/11 4/8/11 2/2/11	5/11 11/30/11	Seoul CGV	SuckPunc	3/25/11	4/11	Toronto AMC	SuckPunc	3/25/11	4/11
Randolph NA	BTBW FastFive SuckPunc	4/8/11 4/29/11 3/25/11	4/11 5/11 4/11	Seoul Wanh CGV	SuckPunc	3/31/11	4/11	BTBW	4/8/11	4/11	
Reading JF	BTBW FastFive SuckPunc	4/8/11 4/29/11 3/25/11	4/11 5/11 4/11	Shari	FSOS	3/31/11	4/11	FastFive	4/29/11	5/11	
Reading RCT	BTBW FastFive SuckPunc	4/8/11 4/29/11 3/25/11	4/11 5/11 4/11	Shenyang SC	UWT3D	3/31/11	6/30/11	SuckPunc	3/25/11	4/11	
Regina	BTBW DinoAliv	4/8/11 11/19/10	10/11 10/11	Shobu 109	MNM	4/23/11	5/11	TA	3/25/11	12/11	
Renfrew Ode	WildOcea	2/15/11	10/11	Shreveport	Extreme	7/10	4/11	BTBW	4/8/11	4/11	
Reno Fleisch	Mummies	4/1/11	4/11	Silver Spring Reg	Greece	4/21/10	4/16/11	FastFive	4/29/11	5/11	
Richmond Cpx	WildOcea	2/1/11	8/31/11	Simi Valley Reg	UnderSea	3/23/11	5/11	SuckPunc	3/25/11	4/11	
Richmond SMV	FastFive	4/29/11	5/11	Simpsonville GE	FastFive	4/29/11	5/11	BTBW	4/8/11	4/11	
RO	SuckPunc	3/25/11	4/11	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Richmond SMV	LOF	11/10/10	4/6/11	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Riverside AMC	MOTGL	1/23/10	6/30/11	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	
Rochester Cmk	Mummies	11/1/09	5/31/11	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Rochester MSC	VanGogh	5/1/10	4/11	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Rockaway AMC	BTBW	4/8/11	4/11	Sofia CC	MNM	3/11	4/11	BTBW	4/8/11	4/11	
Roseville AMC	FastFive	4/29/11	5/11	Sofia CC I	SuckPunc	3/25/11	4/11	FastFive	4/29/11	5/11	
Rotterdam PN	SuckPunc	3/25/11	4/11	Sofia CC I	DinoAliv	9/10	8/11	SuckPunc	3/25/11	4/11	
Rouen PN	MOTGL	4/17/10	4/11	South Barrington AMC	SOSPI	10/1/10	9/30/11	BTBW	4/8/11	4/11	
Rowland Heights AMC	Mummies	4/1/11	4/8/12	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Saco Zya	BTBW	4/8/11	4/11	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Sacramento Imx	FastFive	4/29/11	5/11	South Gate Reg	FastFive	4/29/11	5/11	DinoAliv	6/4/10	9/1/11	
Saint Augustine	SuckPunc	3/25/11	4/11	South Jordan LHM	BTBW	4/8/11	4/11	LOF	11/5/10	5/5/11	
Saint Louis SC	BTBW	4/8/11	4/11	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	
Saint Louis SC	UWT3D	2/2/11	1/25/12	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Saint Louis SC	LOF	9/22/10	9/30/11	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
Saint Louis SC	MTTM	10/29/09	6/12	SuckPunc	3/25/11	4/11		DinoAliv	6/4/10	9/1/11	
Saint Louis SC	SeaRex	1/14/11		BTBW	4/8/11	4/11		LOF	11/5/10	5/5/11	
Saint Louis SC	TA	3/23/11	12/11	DinoAliv	7/10	6/11		BTBW	4/8/11	4/11	
Saint Louis SC	FastFive	4/29/11	5/11	Springdale NA	BTBW	4/8/11	4/11	SuckPunc	3/31/11	4/11	
Saint Louis SC	SuckPunc	3/25/11	4/11	FastFive	4/29/11	5/11		GCA	11/12/10	1/12	
Saint Louis SC	SuckPunc	3/31/11	4/11	SuckPunc	3/25/11	4/11		BTBW	4/8/11	4/11	
Saint Louis SC	SuckPunc	3/31/11	4/11	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
Saint Louis SC	SuckPunc	3/31/11	4/11	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Saint Louis SC	BTBW	4/8/11	4/11	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11	
Saint Louis SC	FastFive	4/29/11	5/11	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
Saint Louis SC	SuckPunc	3/25/11	4/11	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Salt Lake City Clark	BTBW	4/8/11	4/11	Stony Brook AMC	BTBW	4/8/11	4/11	BTBW	4/8/11	4/11	
Salt Lake City Clark	SuckPunc	3/25/11	4/11	FastFive	4/29/11	5/11		FastFive	4/29/11	5/11	
Salt Lake City Clark	WildDream	3/25/11	4/11	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	
Salt Lake City CP I	LOF	1/3/11	6/3/11	BTBW	4/8/11	4/11		BTBW	4/8/11	4/11	
San Antonio 2D	Alamo	4/8/11		JTM	1/14/11	5/18/11		FastFive	4/29/11	5/11	
San Antonio 3D	BTBW	4/8/11		FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
San Antonio 3D	HannCast	9/1/10	6/30/11	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
San Antonio 3D	LOF	3/16/11	3/1/12	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
San Antonio 3D	MTTM	3/10/11	6/11	MNM	3/11	4/11		BTBW	4/8/11	4/11	
San Antonio 3D	SeaRex	2/18/11	12/11	Syracuse	Extreme	10/10	7/11	FastFive	4/29/11	5/11	
San Antonio 3D	FastFive	4/29/11	5/11	MJTTM	3/19/11			SuckPunc	3/25/11	4/11	
San Antonio 3D	SuckPunc	3/25/11	4/11	Taipei AM	FMTTM	9/6/10	10/11	BTBW	4/8/11	4/11	
San Diego MV AMC	BTBW	4/8/11	4/11	Taipei Mir	SuckPunc	3/31/11	4/11	FastFive	4/29/11	5/11	
San Diego MV AMC	FastFive	4/29/11	5/11	Taipei Vie	SuckPunc	3/31/11	4/11	SuckPunc	3/25/11	4/11	
San Diego MV AMC	SuckPunc	3/25/11	4/11	Tallahassee AMC	FastFive	4/29/11	5/11	BTBW	4/8/11	4/11	
San Diego PP AMC	BTBW	4/8/11	4/11	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
San Diego PP AMC	FastFive	4/29/11	5/11	BTBW	4/8/11	4/11		SuckPunc	3/25/11	4/11	
San Diego PP AMC	SuckPunc	3/25/11	4/11	MNM	3/30/11			BTBW	4/8/11	4/11	
San Diego Reg	BTBW	4/8/11	4/11	SeaRex	10/1/10	12/11		FastFive	4/29/11	5/11	
San Diego Reg	FastFive	4/29/11	5/11	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
San Diego RHF	SuckPunc	3/25/11	4/11	Arabia3D	10/27/10	10/11		MNM	4/8/11		
San Diego RHF	TA	3/18/11	12/11	LOF	7/2/10			SuckPunc	4/1/11	4/11	
San Francisco AMC	UWT3D	2/25/10	4/15/11	FastFive	4/29/11	5/11		BTBW	4/8/11		
San Francisco AMC	BTBW	4/8/11	4/11	LOF	7/2/10			IANF	4/1/11		
San Francisco AMC	FastFive	4/29/11	5/11	SeaRex	9/3/10	6/11		FastFive	4/29/11	5/11	
San Jose AMC	SuckPunc	3/25/11	4/11	SuckPunc	4/9/11			SuckPunc	3/25/11	4/11	
San Jose Rep	FastFive	4/29/11	5/11	TA	3/18/11	12/11		BTBW	4/8/11		
San Jose Tech	SuckPunc	3/25/11	4/11	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
San Jose Tech	BTBW	4/8/11	4/11	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
San Simeon DCI	TronLeg	3/25/11		SuckPunc	3/25/11	4/11		BTBW	4/8/11		
Sandy LHM	HCBTD	8/17/96	4/11	BTBW	4/8/11	4/11		FastFive	4/29/11	5/11	
Santa Clara AMC	FastFive	4/29/11	5/11	FastFive	4/29/11	5/11		SuckPunc	3/25/11	4/11	
Sao Paulo	SuckPunc	3/25/11	4/11	BTBW	4/8/11	4/11		SuckPunc	3/31/11	4/11	
Sapporo UC	MNM	4/23/11	5/11	FastFive	4/29/11	5/11		BTBW	4/8/11	4/11	
Saratov CP	SuckPunc	3/31/11	4/11	SuckPunc	3/25/11	4/11		FastFive	4/29/11	5/11	
Schaumburg AMC	BTBW	4/8/11	4/11	Tianjin STM	FMTTM	4/1/11	3/31/12	SuckPunc	3/25/11	4/11	
Schaumburg AMC	FastFive	4/29/11	5/11	Tigard Reg	FastFive	4/29/11	5/11	SeaRex	5/28/10	12/31/11	
Schenectady	SuckPunc	3/25/11	4/11	Tijuana	SuckPunc	3/25/11	4/11	Zion			
Seattle PSC 2	DinoAliv	9/15/10	6/29/11	Animalop	7/1/10	7/11		ZionCany	7/1/08		
Seattle PSC 2	MTTM	9/27/10	6/29/11	BTBW	4/11						
Seattle PSC 2	BTBW	4/8/11		DinoAliv	10/15/10	4/15/11					
Seattle TP Reg	LOF	6/18/10	12/19/11	LOF	10/23/10	5/23/11					
	SuckPunc	3/25/11	4/11	UWT3D	7/22/10						
	UWT3D	1/14/11	4/14/11	LOF	4/1/11	7/1/11					
	FastFive	4/29/11	5/11	MNM	4/11	5/11					
				MNM	3/11	4/11					
				SuckPunc	3/25/11	4/11					
				DinoAliv	4/15/11	10/15/11					
				FastFive	4/29/11	5/11					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close

Key to Film Abbreviations

Film	Title	Year		Dist	Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	SammyAdv	Sammy's Adventures: The Secret Passage	2010	3D	nWP
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
Alaska	Alaska: Spirit of the Wild	1997		HMNS	Sharks3D	Sharks 3D	2004	3D	3DEL
AlienAdv	Alien Adventure	1999	3D	NGD	SOSPI	SOS Planet	2002	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF	SU	Straight Up: Helicopters in Action	2002		SKF
Amazon	Amazon	1997		MFF	SuckPunc	Sucker Punch	2011	3D	WB
Animalop	Animalopolis	2008	3D	K2	SupeSpee	Super Speedway	1997		SLC
Arabia3D	Arabia 3D	2010	3D	MFF	TA	Tornado Alley	2011	3D	GSF
BTBW	Born to be Wild	2011	3D	IMAX	ToFly	To Fly!	1976		MFF
Bugs	Bugs!	2003	3D	SKF	Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
CRA	Coral Reef Adventure	2003		MFF	TronLeg	Tron Legacy: An IMAX 3D Experience	2010	3D	WDP
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TTL	To The Limit	1989		MFF
Dolphins	Dolphins	2000		MFF	UnderSea	Under The Sea 3D	2009	3D	IMAX
Extreme	Extreme	1999		GSF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
FastFive	Fast Five	2011		UP	VanGogh	Van Gogh: Brush with Genius	2009		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	VOTDS	Volcanoes of the Deep Sea	2003		SLC
FMTTM	Fly Me to the Moon	2008	3D	K2	Vulcania	Vulcania	2002		unk
FSOS	Four Seasons of Shiretoko	1988		unk	WATE	Wild Australia: The Edge	1997		MSI
Galapago	Galapagos	1999	3D	IMAX	Whales	Whales	1996		NGD
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WildOcea	Wild Ocean	2008	3D	GSF
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	WilDream	Wildest Dream, The	2010		NGD
GP	Greatest Places, The	1998		MFF	WS3D	Wild Safari 3D	2005	3D	NGD
Greece	Greece: Secrets of the Past	2006		MFF	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
HaunCast	Haunted Castle	2001	3D	NGD	ZionCany	Zion Canyon (aka TOTG)	1994		BFI
HCBTD	Hearst Castle: Building the Dream	1996		NGD					
HeartSon	Heartsong	1994		unk					
HOTB	Hurricane on the Bayou	2006		MFF					
HPDH1	Harry Potter and the Deathly Hallows, Pt I	2010		WB					
HTTYD	How to Train Your Dragon	2010	3D	PPC					
IANF	I Am Number Four	2011		WDP					
India	India: Kingdom of the Tiger	2002		PCI					
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF					
JAC	Journey into Amazing Caves	2001		MFF					
JTM	Journey to Mecca	2009		SKF					
LOF	Legends of Flight	2010	3D	K2					
LOLL	Legend of Loch Lomond, The	2002		SKF					
MJTMM	Michael Jordan To the Max	2000		GSF					
MNM	Mars Needs Moms!	2011	3D	WDP					
MOF	Magic of Flight, The	1997		MFF					
MOTGL	Mysteries of the Great Lakes	2008		SN					
MTTM	Molecules to the Max	2009	3D	SKF					
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF					
ND	Neelkanth Darshan	2005		unk					
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD					
OMATS	Old Man and the Sea, The	1999		GSF					
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX					
Pulse	Pulse: A Stomp Odyssey	2002		GSF					
QuantQue	Quantum Quest	2010	3D	J9P					
RATW	Ride Around the World	2006		GSF					
Rheged	Rheged: The Lost Kingdom	2000		unk					

April 2011 Bookings Count							
#	Film	#	Film	#	Film	#	Film
310	SuckPunc	4	GCA	1	Alaska	1	QuantQue
245	FastFive	4	MTTM	1	AlienAdv	1	RATW
225	BTBW	3	CRA	1	Amazon	1	Rheged
37	LOF	3	Dolphins	1	FSOS	1	SU
30	MNM	3	Sharks3D	1	Galapago	1	SupeSpee
27	SeaRex	2	Alps	1	GC	1	ToFly
25	TA	2	GP	1	Greece	1	Trex
20	UWT3D	2	HaunCast	1	HCBTD	1	TTL
18	WildOcea	2	HOTB	1	HeartSon	1	UnderSea
13	DinoAliv	2	India	1	HPDH1	1	VanGogh
13	MOTGL	2	JAC	1	HTTYD	1	VOTDS
12	Animalop	2	JTM	1	IANF	1	Vulcania
12	Arabia3D	2	MOF	1	JGWC	1	WATE
10	Mummies	2	Niagara	1	LOLL	1	Whales
7	FightPil	2	SammyAdv	1	MJTMM	1	WS3D
5	AfricAdv	2	SOSPI	1	ND	1	WTTR3D
5	Bugs	2	TronLeg	1	OMATS	1	ZionCany
5	FMTTM	2	WilDream	1	Ozarks		
4	Extreme	1	Alamo	1	Pulse		

April 2011 Bookings Count

# Film	# Film	# Film	# Film
310 SuckPunc	4 GCA	1 Alaska	1 QuantQue
245 FastFive	4 MTTM	1 AlienAdv	1 RATW
225 BTBW	3 CRA	1 Amazon	1 Rheged
37 LOF	3 Dolphins	1 FSOS	1 SU
30 MNM	3 Sharks3D	1 Galapago	1 SupeSpee
27 SeaRex	2 Alps	1 GC	1 ToFly
25 TA	2 GP	1 Greece	1 Trex
20 UWT3D	2 HaunCast	1 HCBTD	1 TTL
18 WildOcea	2 HOTB	1 HeartSon	1 UnderSea
13 DinoAliv	2 India	1 HPDH1	1 VanGogh
13 MOTGL	2 JAC	1 HTTYD	1 VOTDS
12 Animalop	2 JTM	1 IANF	1 Vulcania
12 Arabia3D	2 MOF	1 JGWC	1 WATE
10 Mummies	2 Niagara	1 LOLL	1 Whales
7 FightPil	2 SammyAdv	1 MJTMM	1 WS3D
5 AfricAdv	2 SOSPI	1 ND	1 WTTR3D
5 Bugs	2 TronLeg	1 OMATS	1 ZionCany
5 FMTTM	2 WilDream	1 Ozarks	
4 Extreme	1 Alamo	1 Pulse	

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

Sucker Punch misses

Warner Bros.' *Sucker Punch* opened on March 25 to abysmal reviews and only slightly better audience response, grossing about \$19 million on 3,000 domestic screens in its first weekend, including about \$4 million from 229 IMAX screens. This represents 21% of the take from 7.5% of the screens, second only to *Tron Legacy* in its share of the domestic gross, but the IMAX per-screen average, about \$17,500, ranked 38 among 48 DMR titles to date. Five weeks after opening, the film had nearly played out at \$35.9 million, well under half its production budget of \$82 million.

Sucker Punch is director Zack Snyder's first original script and his fourth film to appear on IMAX screens, after *300* (2007), *Watchmen* (2009), and last fall's *Legend of the Guardians*. The first two did very well in conventional theaters, opening to \$70.8 million and \$55.2 million respectively, but the last two have tanked, *Legend* opening at only \$16.1 million.

In IMAX, *300* did well for a pre-digital, 15/70-only release to a mere 62 screens: \$3.4 million in its first weekend, a per-screen average of nearly \$55,000, ninth among all DMR films; *Watchmen* grossed \$5.4 million its first weekend in 124 IMAX theaters, about half of which were digital, for a 14th-place PSA of \$43,863. *Legend*'s \$1.7 million opening on 193 IMAX screens, most of which were digital, yielded the third-worst opening weekend IMAX PSA ever: \$9,171. Only this year's *Sanctum* and *Mars Needs Moms* have done worse.

Sucker Punch, a fantasy about a group of nubile young women who attempt to break out of a 1960s insane asylum through epic battles in a dream world, apparently worked for fanboys (hence the IMAX success), but nearly no one else. Critics were nearly unanimous in slamming the film's emphasis on style over substance, *Rolling Stone*'s Peter Travers calling it "a dazzling visual design that goes

tone-deaf every time it opens its dumb mouth or makes claims to profundity." Richard Roeper called it "an indecipherable, hypocritical mess that proves you can fill a movie with scantily-clad women with big guns and it can still bore one to tears."

15/70 shooting for *Batman* starts

A press release, nominally about an aerial rig being adapted for IMAX cameras, strongly suggests that 15/70 shooting has begun for Christopher Nolan's next

of bank angle, speed, and G forces. The MSM camera got amazing shots, whether we were on a 50, 80 or 120mm prime lens. In all cases the package was stable, and operated the same as if we used a 35mm or small HD camera."

Cameron, Trumbull urge 60 fps

Director James Cameron and Douglas Trumbull, inventor of the Showscan format, are urging filmmakers and studios to shoot and release films at frame rates higher than the 80-year-old standard of 24 fps. At CinemaCon in March, Cameron showed a demonstration of 24-, 48-, and 60-fps footage he had shot, pointing out the strobing and other motion artifacts that occur at slower frame rates. He said that higher frame rates provide "enhanced clarity" and that he is "agnostic" about whether the industry should settle on 48 or 60 fps, noting there are only subtle improvements at the higher rate. But he promised that when he starts shooting the sequel to *Avatar* next year, it will be at a higher rate.

A few days later, at the Digital Cinema Summit at the National Association of Broadcasters conference, Trumbull said that he is developing a 3D feature that he will shoot at a high frame rate. He recently shot a 3D music video with singer/songwriter Dana Fuchs, using a single Phantom 65 4K camera with Zepar twin lenses, at 120 fps, to test the process. The twin lens system puts both eyes on the same 4K imager, and the 120 fps shooting rate allows for playback at 24, 30, and 60 fps. (Imax Corporation is using two Phantom 65s as the basis for its digital 3D camera system.)

In a release, Trumbull said, "I feel that the Phantom 65-Z3D offers opportunities for 3D that cannot be achieved with heavier, dual-camera beamsplitter systems. I am extremely impressed with the results, and intend to use this system next as part of my development of a system for shooting

(see *SHORTS* on page 11)



Sucker Punch

Batman film, *The Dark Knight Rises*.

The release, from California-based Pictorvision, about how its Eclipse aerial rig has been adapted for the IMAX MSM camera, revealed that the system was used to film "the first shots for a major feature" over New York City by aerial cinematographer Hans Bjerno, loader Wayne Baker, and pilot Craig Hosking. All three worked on Nolan's previous two *Batman* chapters, and Bjerno has worked on several other Nolan features.

Nolan shot several sequences of 2008's *The Dark Knight* with IMAX cameras, and he and cinematographer Wally Pfister have said they hoped to shoot more 15/70 for the next film in the series. *The Dark Knight Rises* is set to open on July 12, 2012.

Bjerno praised the performance of the Eclipse rig with the heavy IMAX camera, saying, "we flew the helicopter to its limits